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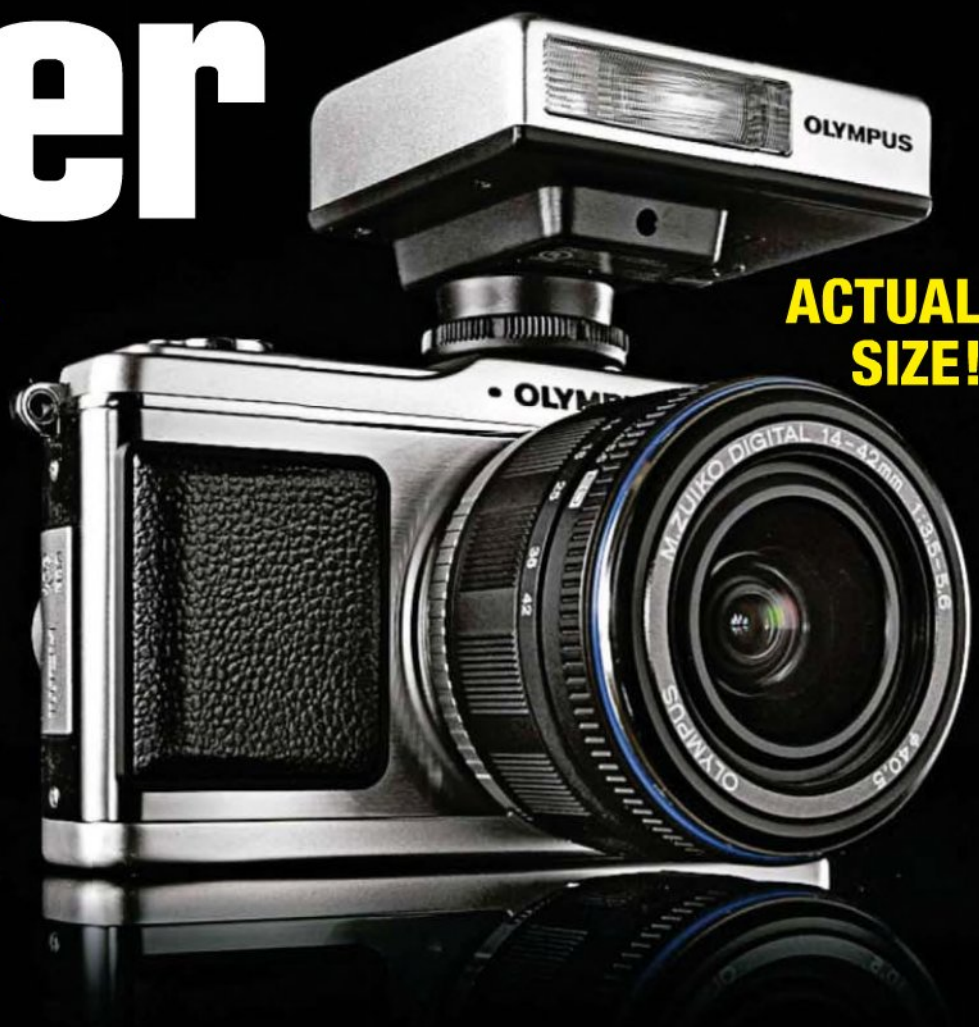

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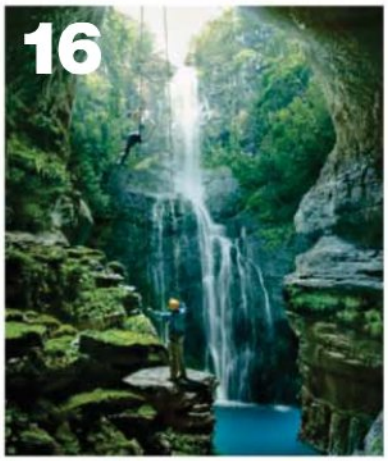
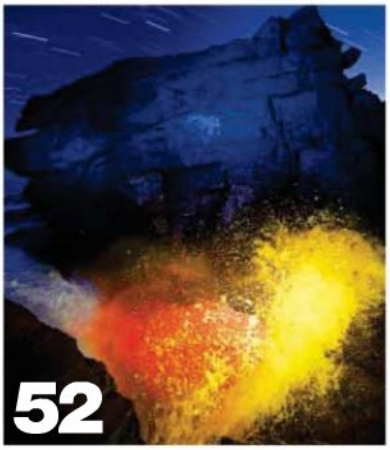
THE GREAT OUTDOORS ISSUE





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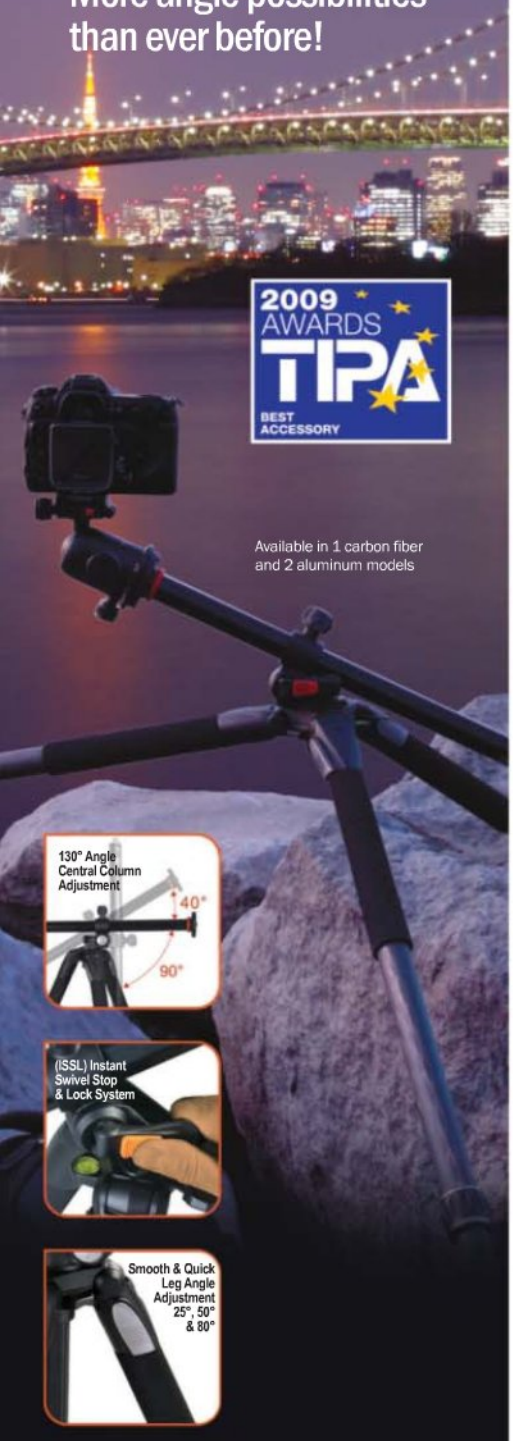
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PARTHA PAL

SKY LIGHT

I RESIDE IN a remote, rural area of West Bengal, India, but I read your magazine regularly online. This photo was inspired by some stunning ones you've published—and my own vision.

It was monsoon. That day I thought I might get a wonderful sky, so I left work at 5:30 and asked an officemate for a ride to this place. I waited 15 minutes for the cyclist, knelt for a full view, and, when he got to the right spot, clicked 6–8 frames.

Here are my tips for a silhouette shot like this one:

- Arrive before sunset to set up.
- Prefocus, meter the highlight area, and stop down 2–3 stops.
- If the subject is in motion, use continuous drive mode.
- Isolate the subject in the brightest portion in the frame.
- Try to include a reflection.

Partha Pal
Birbhum, India

THE ENEMY IS US?

In a television interview recently, Homeland Security Secretary Janet Napolitano was asked how the public could be vigilant against potential terrorists. Her response was that they should pay attention to people who are taking photographs. Once again, photographers are being singled out as potential terrorists. When is enough going to be enough? ***Stanley Beck***
Brandon, MS

FUTURE PENDING

As a former professional photographer, lifelong subscriber, inventor, and president of nanoCam AB, I read Neal Matthews' article, "The Future of Photography" (August 2009), with great interest. Many of the claims regarding nano photography are incorporated in our original EU 2004 patent in Sweden and others, including U.S. patent pending. You can search Google Patents or look at our website, *www.nonocam.biz*, to see our proposals. ***T. Mike Adamo***
New York, NY

TRIPOD TO TRY

In your September 2009 Tech Support, you gave an incomplete answer on waterproofing a tripod's legs. I want to point out to you the Benbo and UNI-LOC lines of tripods, both made in England. (It's hard to obtain a UNI-LOC in the U.S.) The easily obtained Benbo has sealed lower legs that slide over the upper legs and, depending on the model, can stand in 2 or more feet of water. I use Benbo's Trekker II model and find its versatility very useful for nature and macro photography. ***Matt Staben***
Spokane, WA

EDITING LESSONS

Thank you for the articles on Adobe Photoshop Elements by Debbie Grossman. She is an excellent teacher, and I have been looking for this type of instruction for Elements for years.

Dave Goldenberg
Madison, WI

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Costa Rica, with its pristine waterfalls, looming volcanoes, superabundant wildlife and turbulent history, is a land of extremes. We invite you to discover its full magnitude with the Mentor Series, as we take you on one of the most unpredictable—and most photogenic—regions in the world.

Our expedition touches down in San José, Costa Rica's lively capital and cultural hub, where we'll meet our guides—world-class photography instructors dedicated to coaching and mentoring you at every step of the journey. Known for its year-round spring weather and vibrant cobblestone streets, this highly walkable city boasts ethereal views of towering mountains at every turn.

Our first jaunt is to the Monteverde Cloud Forest, where we'll stay in a small agricultural village that was founded by Quakers in the '50s. Graced daily with dense cloud coverage blanketing majestic peaks—a mountaintop phenomena caused by cold ocean air forced upward into sloping terrain—the Cloud Forest Reserve is home to more than 2,500 species of plants, 400 types of birds and 100 types of mammals. And you'll capture it all—from the vivid shades of the orchid to the fleeting appearances of the hummingbird to the flamboyantly hued resplendent quetzal.

Next we'll journey to Arenal, where we'll approach Arenal Volcano, one of the 10 most-active volcanoes in the world. Witnessing the spectacle of erupting lava showers, billowing steam, and bright orange rocks tumbling down the steep slopes is downright breathtaking.

We'll stay in Arenal two nights, surrounded by the flourishing rainforest. The next morning, traverse the Arenal Hanging Bridges, an eco-friendly project with extraordinary impact. Designed to blend into the environment, these 14 bridges bring you within close-up range of frogs, insects and rare tropical vegetation. The path is also located along a migratory corridor of birds heading between North and South America. With so much to see, our photographers will help you put your lens through its paces. We'll end the day at the Hidalgo Family Hot Springs to soak in some thermal waters and gear up for the next day.

We'll navigate to the Caribbean Sea next, boarding excursion boats at the small outpost of Caño Blanco and floating along the tranquil, wildlife-rich rivers that lead out to the coast. A lodge near Tortuguero National Park will be our home for the next three nights. We'll fully explore the park, which was once an archipelago of volcanic islands, and whose name roughly translates to "full of turtles." Expect ample time to absorb the unblemished coastlines, capturing images of keel-billed toucans, parrots, basilisk lizards and spider monkeys. We'll have an exclusive opportunity to visit the beaches in the evening to witness the sea turtles nesting.

Our journey will come full circle as we return to San José for a tour of the Britt Coffee Plantation. We'll meet a full cast of growers and roasters and witness the entire coffee-production process on this thriving, beautifully landscaped farm.

If you want to capture the beauty of Central America's disparate terrain and have a passion for eco-destinations, don't miss this opportunity to delve deep into the heart of Costa Rica and come away with a new perception of the hidden, exalted beauty of the rain forest and its many inhabitants. Sign up now, and let our experts show you how to take your love of adventure—and your camera—to the extremes.

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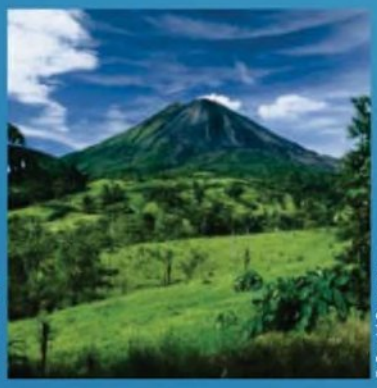
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▲SNAP AND SHOW

Nikon Coolpix S1000pj

We've been waiting for this one: A camera that not only takes pictures, but shares them using a built-in VGA-resolution projector. Plus, it has lots of what you already want in a compact (12.2MP, ISO 6400).

HOT: Frees your friends from crowding around your LCD by projecting photos and videos at sizes of up to 40 inches diagonally. Lets you create and display on-the-fly slide shows, complete with musical soundtracks and flashy transitions.

NOT: Don't expect a full-featured projector. Nikon doesn't guarantee it'll show images shot with other cameras, and there's no way to attach speakers. ($430, list; *www.nikonusa.com*)

▼TIPS TO GO

Strobist Card Set

Carry the Strobist website in your pocket with its Favorites Gallery, a deck of cards illustrating 24 different lighting setups, with instructions.

HOT: Keeps inspiration handy when you're away from your computer.

NOT: Some knowledge required—not too much info fits on a 2.5x3.5-inch card. ($20, direct; *www.tradesecretcards.com*)

▲PRINTER PLUS

Epson Artisan 810

This all-in-one printer doesn't stop at printing, scanning, copying, and faxing—it has a bunch of features aimed at photographers. Looking for fun projects? Create notepaper and coloring-book pages from your photos.

HOT: The 7.8-inch touch-panel lets you view, edit, and restore photos. You can print through Wi-Fi or from a memory card using the multicard reader. And it will charge any USB-powered device.

NOT: You can save more than $100 by going faxless (with the Artisan 710). But you'll lose the touch-panel. ($300, list; *www.epson.com*)

▼iPHONE REMOTE

OnOne Software DSLR Remote, Professional Edition

Forego your remote camera trigger and untether yourself from your computer with this app for Apple's iPhone and iPod Touch.

HOT: Lets you toggle settings remotely, use the intervalometer to shoot time-lapse video, and, if you have live view, check your composition even if you're in front of the camera.

NOT: Works only with certain Canon and Nikon DSLR models. ($20, direct; *www.onone software.com/dslr*)

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Camera Packs

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1 KATA
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This enormous bag is all you need for a serious trek. It fits a pro DSLR with 300mm lens, extra body, four or five other lenses, 17-inch laptop, and tripod—with lots of room to spare. It also protects your gear with water- and dustproof zippers, removeable double-sided cover, and Kata's impact-absorbing ribbed armor on the front.
Buy it if: You're heading into the wild.
Deal-sealer: Nothing left behind.
($275, street; *www.kata-bags.com*)

2 LOWEPRO
Pro Trekker 300 AW

Room for everything you need (pro DSLR, lots of lenses, other gear), but a better fit for smaller torsos. An extra all-weather cover keeps the pack dry. And there's space to add a hydration system for long hikes.
Buy it if: You want a trimmer fit.
Deal-sealer: Removable lid doubles as an around-the-waist bag.
($300, est. street; *www.lowepro.com*)

3 TAMRAC
Expedition 6X

Grabbing your gear fast can make the difference between getting the shot and missing it. This medium-sized pack holds two DSLRs, several lenses, and a 14-inch laptop; "wing" pockets put accessories in easy reach.
Buy it if: You're an organization nut.
Deal-sealer: Centered tripod attachment provides balance.
($185, street; *www.tamrac.com*)

4 THINK TANK
Shape Shifter

There's no rule that says a camera backpack has to be only for cameras. This bag can expand to hold two pro DSLRS, a few lenses and a tripod, or it can contract to tote just a 17-inch laptop and a few accessories.
Buy it if: You like to mix things up.
Deal-sealer: Protection without all the extra foam padding.
($250, street; *www.thinktankphoto.com*)

5 TENBA
Shootout Small Backpack

The clown-car of camera bags, its size belies how much it can hold (two DSLRs, several lenses, and a 13-inch laptop). Compression straps keep your load from shifting, and the auxiliary WeatherWrap cover keeps it all dry.
Buy it if: You don't want a backpack that's bigger than you are.
Deal-sealer: Side pockets for accessories also give you quick access to the main compartment.
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Nothing captures the spirit of the American West like desert sunsets, geological wonders and Old West gunfights. Saddle up for a memorable trek through the Sonoran Desert as the Mentor Series discovers the vast beauty and intricate curiosities of Tucson, Arizona. From panoramic, sun-drenched horizons to hidden locations the sun has never reached, you'll discover the true extremes of light and dark.

We'll head to Gates Pass, revered by professional photographers worldwide. It offers a vantage point unmatched for dazzling images of the setting sun. If you've ever had a "sunset screensaver," it's likely that the images featuring dark silhouettes of cacti against a brilliant orange and yellow sky were taken at Gates Pass. We'll help you capture amazing shots of the tranquil sunlight reflected off of the desert hills, the constantly shifting clouds on the horizon, and the glowing, backlit needles of the saguaro cactus.

We'll start the next day at the Sonora Desert Museum. This world-renowned zoo, natural history museum and botanical garden will bring your lens within inches of more than 1,200 types of plants and more than 300 desert animals, 20 of which are endangered. You'll capture desert life of all shapes, sizes and colors—from the imposing American Black Bear to the delicate leaf-cutter ant, from a hillside of wildflowers to a red rock canyon. In addition, the museum possesses an extensive gem, mineral and fossil collection—and the only significant dinosaur skeleton ever found in southern Arizona.

Next we'll crank the way-back machine and give you a glimpse of the Old West through the lens of the film industry. At the base of the Tucson Mountains lies the Old Tucson Studios, where such classics as "Gunfight at the O.K. Corral," "3:10 to Yuma," and "The Lone Ranger and the Lost City of Gold" were filmed. Now restored, the same sets and streets where such legends as John Wayne and Clint Eastwood faced off with bad guys is a piece of living history. A live cast of character, complete with brilliantly colored costumes, will recreate stunts and shootouts that will challenge your shutter speed and your reaction times.

Afterward, we'll return to Gates Pass for another opportunity to capture that perfect sunset shot (and perfect replacement photo for your desktop's background).

To conclude our desert journey, we'll spend our last day at Mission San Xavier del Bac. Completed in 1797, it is one of the finest examples of mission architecture in the U.S. Set against the warm browns of the distant hills, it stands like a white beacon against the desert backdrop. Find the perfect angle to capture the imposing dome and the lofty towers of this graceful blend of Moorish, Byzantine and late-Mexican design as the morning sun graces its pristine facade.

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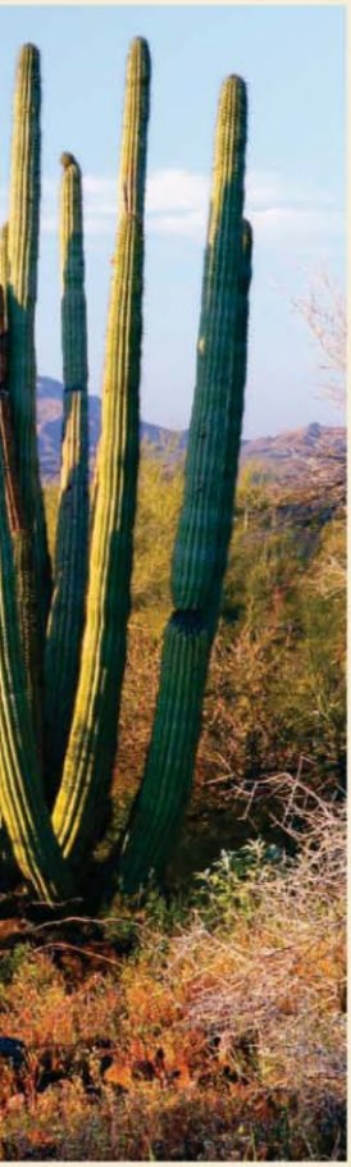

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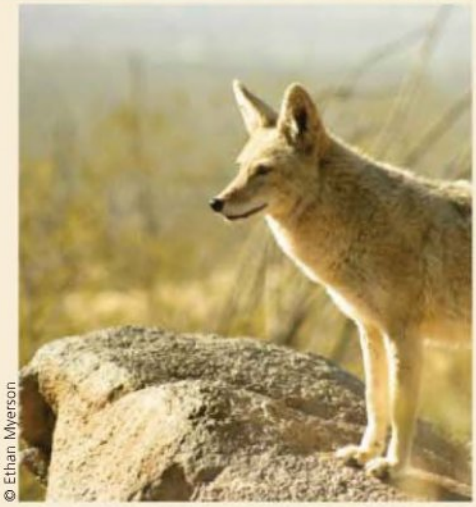

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Photos by Erik Almås, interview by Debbie Grossman

Faux Landscape

NINE PICTURES FORM A SINGULAR IMAGE

AN ADVERTISER'S vision doesn't always match up with nature's reality. Norway-born, San Francisco-based Erik Almås (*www.erikalmas.com*) created the composite shown here for Genentech, a biotech company that wanted to promote its dedication to discovery. When Almås finished, a 3D artist reworked the waterfall to resemble a double-helix strand of DNA.

Q. What are we looking at?

A. This is my version of the cave image. Genentech came to me and said, "Here's the idea. We want a lush, green cave." But when you get into caves, there's actually no green inside them—because there's no light. As it turns out, there's a number of amazing caves in Alabama. So we went there to shoot and had a prop house in Hollywood ship out pounds of fake greenery. Then we flew to Maui, Hawaii, where the bigger waterfalls are.

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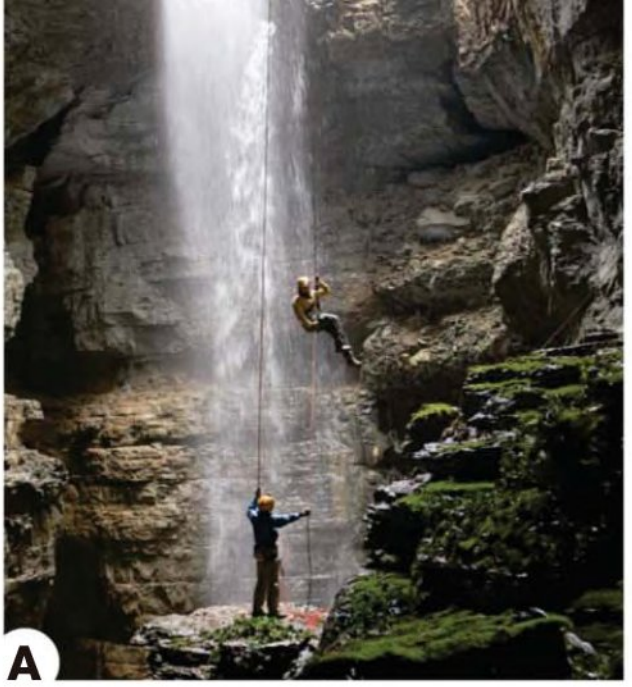

A

B

THE ELEMENTS: The spelunkers (flopped in the final version) rappel into an Alabama cave, flanked by fake greenery **(A)**. A Hawaiian waterfall **(B)** eventually merged with the continental cave.

Q. How did you plan the angles?
A. When you're shooting, you start with the unmovable pieces—the cave, in this case. On the plane to Hawaii, I mocked up the cave on my laptop so I had the framework for the falls. After the first day out in Maui, I mocked it up again. By the second day, we had a good idea of the final and photographed to accommodate what was missing.

Q. What camera did you use?
A. I used a few—everything is shot digitally. There's a Contax 645 and Phase One P 25+ back. And I shot a lot of the pieces of the greenery and the waterfall in Hawaii with a Canon EOS-1Ds Mark II. You can't use the same type of lens for all the shots. I learned that the hard way. If you shoot with a wide-angle lens, you get distortion on the edges. So for the parts that will become the foreground, you shoot wide, and for the parts that will go in the center, where there wouldn't be any distortion, you use a longer lens.

Q. How many hours did it take you to retouch?
A. I don't know, weeks? I spent a good 30 hours on it, and my retoucher spent another 20. And I bet the DNA artist put in days on the DNA, plus another 10 hours on retouching.

Q. How many photos in the final?
A. Maybe eight or nine pieces for my version. But the DNA waterfall probably took 30 or 40 pieces in total.

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1ST PLACE

$300 WINNER

Part-time hair stylist **Cheryl Molennor**, 47, dreams of going on a photo safari in Africa. But she didn't have to travel for this great egret—she saw it during mating season at a pond behind a strip mall in her hometown of New Port Richey, FL. See more of her work at *www.passionartphoto.com*.

TECH INFO: *Canon EOS 40D with 300mm f/2.8L Canon lens and 2X teleconverter. Exposure, 1/160 sec at f/5.6, ISO 640. Background burned in with Adobe Photoshop CS2; noise reduced in Imagenomic Noiseware.*

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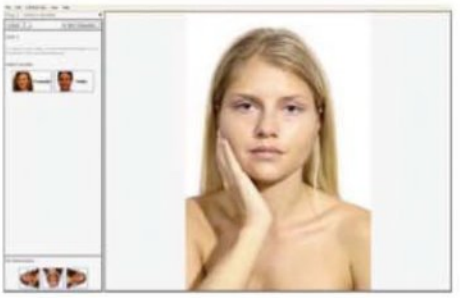

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2ND PLACE

$200 WINNER

This picture-within-a-picture required both luck and skill. Los Angeles-based attorney **Ben Hattenbach**, 39, framed the window in a beached iceberg in Jökulsárlón, Iceland. Then he battled freezing temperatures and fading light waiting for another chunk of ice to float by. For more, visit *www.flickr.com/photos/benh1*.

TECH INFO: *Tripod-mounted Hasselblad H3D with 50–110mm f/3.5–4.5 Hasselblad HC lens and B+W polarizing filter. Exposure, 1/8 sec at f/25, ISO 50. RAW conversion in Hasselblad FlexColor.*

3RD PLACE

$100 WINNER

Zeb Andrews, 31, has a knack for breaking the rules and getting it right. The camera-store employee from Portland, OR, nabbed this macro shot in the harsh midday sun at a dahlia festival, and last year he won this contest with a trippy, blurry forest scene. Check out *www.zebandrews.com* for more.

TECH INFO: *Pentax 6x7 with 200mm f/4 and reversed 90mm f/2.8 Pentax lenses. Exposure, 1/250 sec at maximum aperture. Kodak Portra 160VC film scanned with Nikon Super Coolscan 9000 ED; dust removed in Adobe Photoshop CS3.*

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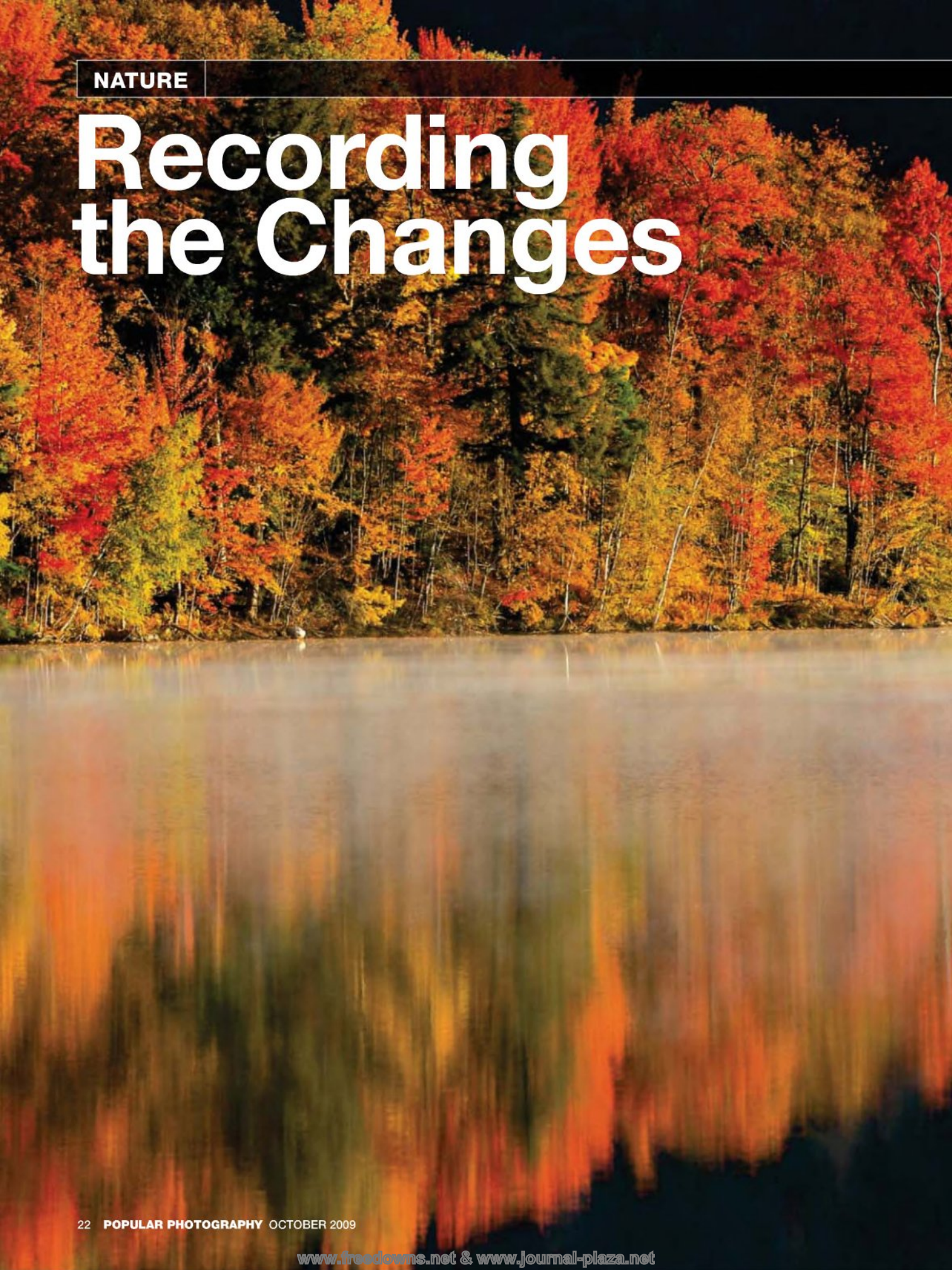
Recording the Changes



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Text and photos by Stan Trzoniec

SEVEN TIPS FOR SCENIC AUTUMN PHOTOGRAPHY

WHETHER YOU'RE going out to shoot in a local park or taking a trip far from home, planning is the key to great autumn photography.

First, the basics: Don't head out blind—check the internet for peak color in the area you'll be photographing (*www.fs.fed.us/news/fallcolors* is a good resource), and check the weather forecast. Carry gear only for a single day, not the week. Arrive early and leave late. Keep your camera batteries charged, and carry extras.

Now, here are some of my favorite tips for this most colorful time of year.

1 **Get the classic shot.** Winding roads lined with flame-colored trees, old New England churches poised against azure skies, Colorado aspens glowing in late afternoon light. Sure, you could call them clichés, but these shots are classics for good reason: People love them. So don't miss bagging the colorful scene right in front of you just because you're obsessed with finding some new approach. The light early or late in the day is almost always best for timeless photos.

2 **Just add water.** At slow shutter speeds (1 sec or more) moving water blurs to silky smoothness. The foliage color reflected in it adds to the depth and richness of the photos. You'll need a tripod to hold the camera steady, of course. In many instances, you may find the light too bright to set a slow shutter speed, even at your camera's lowest ISO setting. A useful tool here is the Singh-Ray Vari-ND (neutral-density) filter, which lets you reduce exposure anywhere from 2 to 8 stops. These are expensive (starting at $340, street, depending on size), but

THE CLASSIC: It's easy to spot traditional photographs—like this one of Kent Pond, in Killington, VT—right from the road. Tripod-mounted Nikon D700 with 70–200mm f/2.8G AF-S Zoom-Nikkor VR. Exposure, 1/13 sec at f/13 through a polarizing filter, ISO 200.

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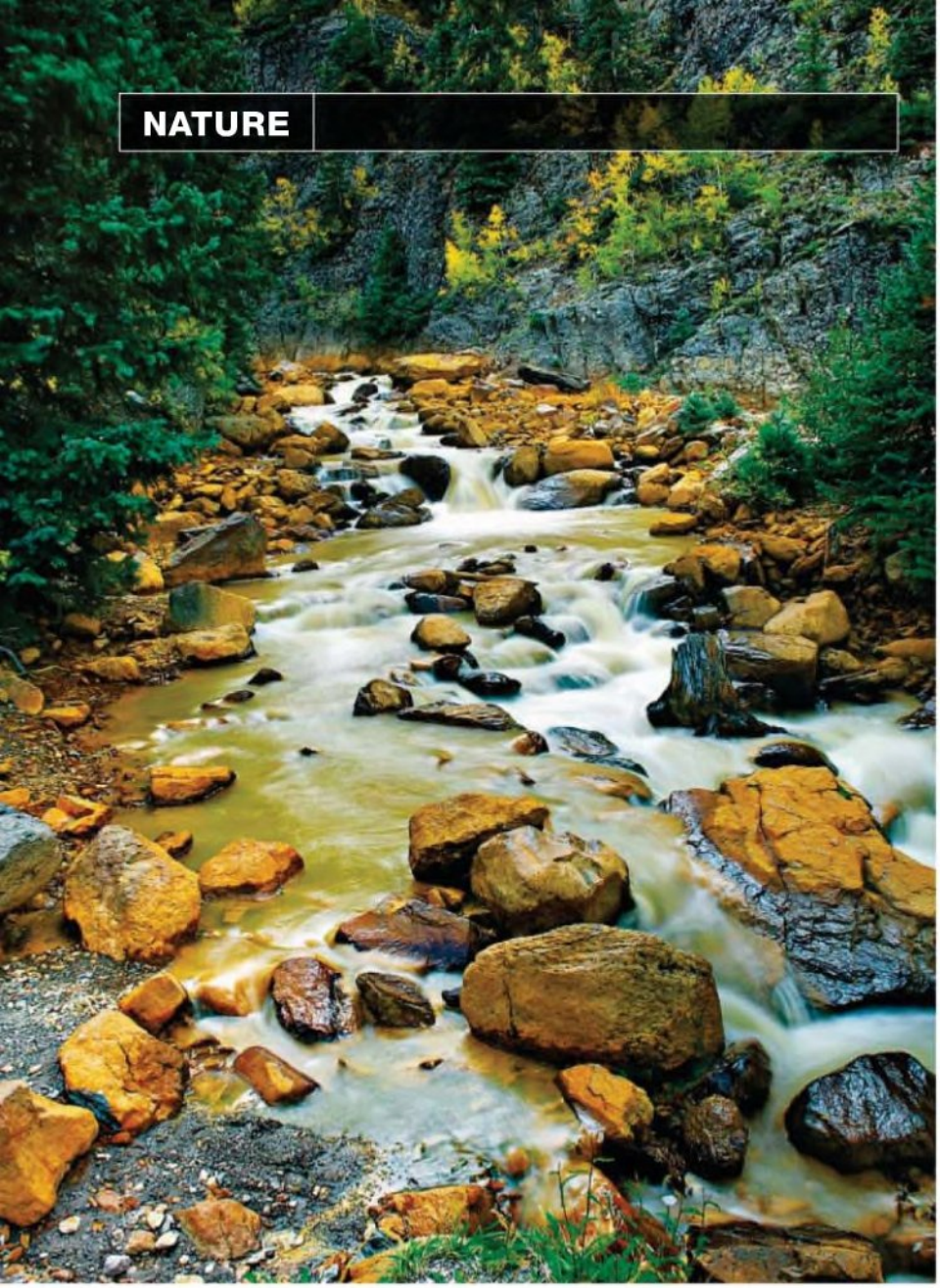
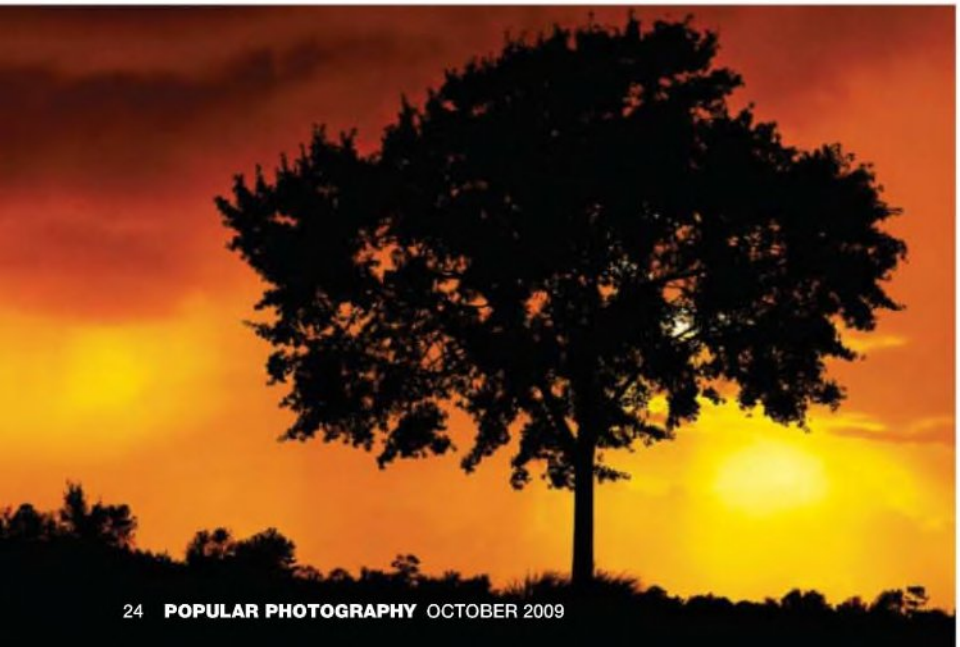


MOVING WATER (top): The colors of the rocks in this secluded stream in Ouray, CO, ware not boosted with software—they come from minerals running downstream. Tripod-mounted Nikon D2X with 17–55mm f/2.8G AF-S DX Zoom-Nikkor and polarizer. Exposure, 2 sec at f/11, ISO 100.

BAD WEATHER IS GOOD (bottom): A late storm in Brackettville, TX, was moving away when the last rays of the sun peeked out from behind a tree. Handheld Nikon D200 with 17–55mm f/2.8G AF-S DX Zoom-Nikkor. Exposure, 1/2000 sec at f/5.6, ISO 200.



you can economize by stacking a single-strength (3- or 4-stop) ND filter with a polarizing filter, which gives you 1 or 2 stops of increased density.

3 Use the weather. If I had to wait for the weather to change, I'd never take any pictures. In the fall, use overcast days to shoot in deep woods—the cloud cover eliminates distracting shadows. If the sun is shining, use the early and late sun to backlight trees and create shadows for interesting effects. And never leave your polarizer at home—it works in any kind of weather.

4 Develop tunnel vision. Resist the urge to use wide-angle focal lengths for all your autumn shots. I love shooting with supertelephotos of 400mm and 500mm to help isolate patterns, shapes, and colors in the forest. (If your DSLR has an APS-C sensor, focal lengths around 250–350mm should work well.) For capturing wildlife set against the color of the trees, long lenses are indispensable. Tele zooms can be even more useful, allowing you to track an animal as it changes distance from the camera.

5 Look down. This can be hard to do while walking around, taking in the glorious fall scenery, but you'll be missing dozens of photo projects right at your feet. Most tripods today allow you to lower a camera to ground level to capture all sorts of still lifes. On an overcast morning, with the dew clinging to surfaces, your colors will really pop—set your white balance to Cloudy to avoid too-cool color casts.

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6 Get really close. Now that you're looking down, you may want to pack another piece of gear—a dedicated macro lens. Mini-tripods are great for getting to ground level, as are special accessories like the Kirk Low Pod ($150, street). Attach a ballhead to this neat device, grab the handle, a few kneepads, and a right-angle finder and go at it. Don't have the funds for a macro lens, or just want to travel lighter? Canon makes front-mounting two-element close-up lenses that can turn your everyday zoom into an ad-hoc macro lens (starting from $75, street). I use the Canon 500D Close-Up Lens on my 70–200mm f/2.8 AF Zoom-Nikkor with excellent results.

7 Make abstracts. Here's where you can really go beyond the classic fall shots. Look for bare trees against fuller backgrounds. Watch for reflections of sunlit trees in still waters. Try zooming during exposure, or making multiple exposures in the same frame, or using soft focus. Consider a slow exposure of leaves in circular motion in a pool of water.

No matter what: Stay away from gaudy colors in postprocessing. I use Nikon Capture NX2 with Nik Color Efex Pro 3.0 to adjust saturation, and when the reds get too intense I back off. The rest of the colors will follow.

THE ABSTRACT (top): To make this six-shot multiple exposure of trees in Michigan's Upper Peninsula, the Nikon D2X with 105mm f/2.8G AF-S Micro Nikkor VR was moved up on the tripod a little after each. Exposure, 1/15 sec at f/13 using Auto Gain, ISO 100.

THE CLOSE-UP (left): This milkweed on the Highland Scenic Highway, WV, had started to explode. Tripod-mounted Nikon D2X with 105mm f/2.8G AF-S Micro-Nikkor VR lens. Exposure, 1/80 sec at f/8, ISO 200.

Shrewsbury, MA-based outdoor writer and photographer Stan Trzoniec shares more tips in his book, Autumn in the Country, *and on his website,* www.outdoorphotographics.com.

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OUR WORLD

Tom Servais / Born in Miami in 1953, Servais moved to California at the age of 20 to find himself and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.
Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at f/6.3.

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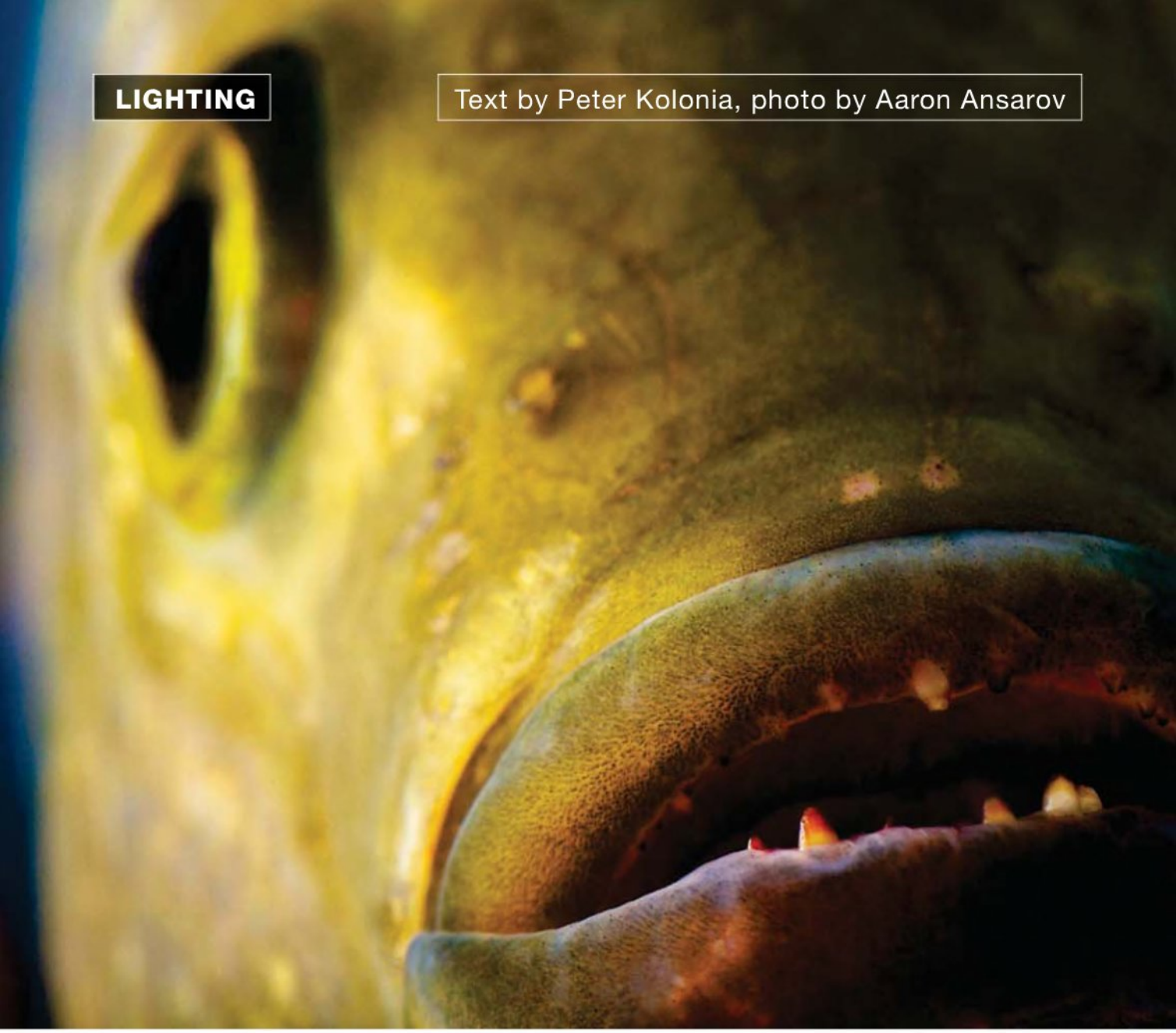
Text by Peter Kolonia, photo by Aaron Ansarov



Catch of the Day

HOW TO SHOOT WILDLIFE IN YOUR LIVING ROOM

MOST NATURE photographers capture wildlife under natural light. Don't tell that to Aaron Ansarov.

This commercial photographer brings local wildlife into his South Florida home. He is so enamored by the consistency, flexibility, and control of studio strobes that he lights critters with the same light he uses for people: an Elinchrom Ranger RX Speed AS battery pack with S head. Several years into a personal project called *Backyard Treasures* (see our November 2008 issue), he now has a host of expressive animal portraits, most of them made with lighting setups Arnold Newman or Richard Avedon would have recognized.

Take this 1-pound peacock bass, for example. Scooped from a pond 20 feet from Ansarov's back porch, the fish was dropped into a 10-gallon tank (filled with water from its own pond), photographed, and returned unharmed to the pond within 20 minutes. Ansarov pulled it off effortlessly because he had set up his studio lighting, focus, and exposure in advance.

"I vary my lighting depending on the visual qualities I want to bring out in my subject," he says. "I adjust the light's

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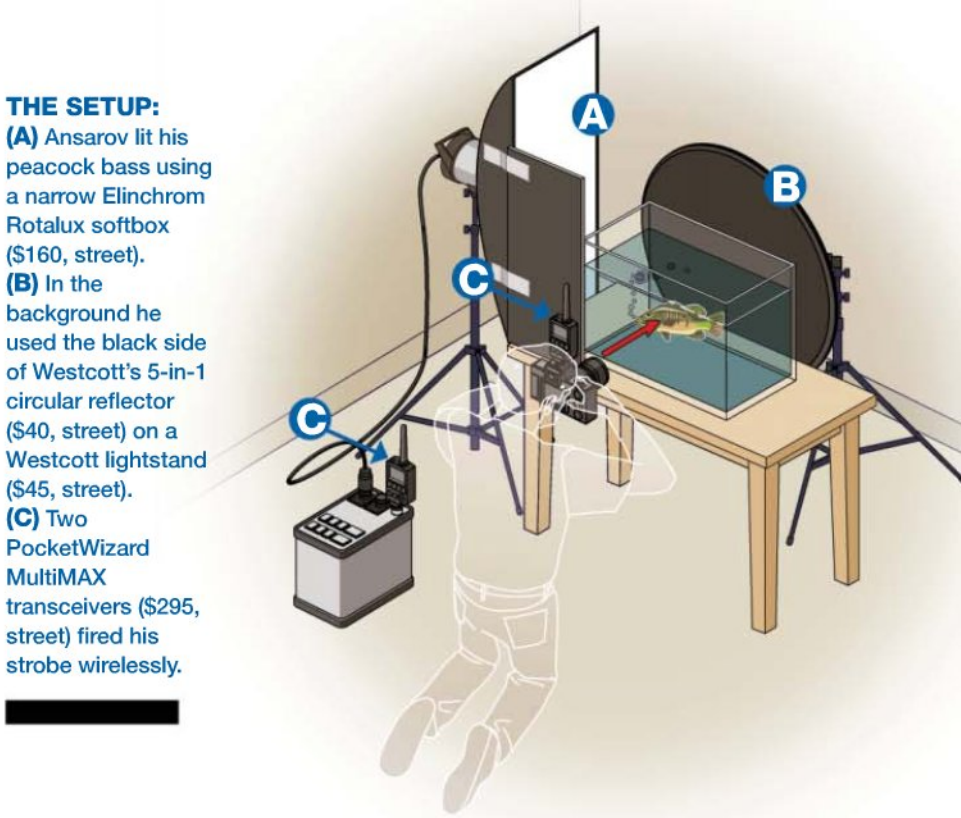
THE SETUP:
(A) Ansarov lit his peacock bass using a narrow Elinchrom Rotalux softbox ($160, street).
(B) In the background he used the black side of Westcott's 5-in-1 circular reflector ($40, street) on a Westcott lightstand ($45, street).
(C) Two PocketWizard MultiMAX transceivers ($295, street) fired his strobe wirelessly.



harshness or softness with modifiers, going from a contrasty bare bulb to a super-soft 6-foot octabank."

To bring out texture, he chooses an angled hard light. But for this smooth, iridescent bass, a softbox did the trick.

"I crank up my lights to their highest power, so that I can stop down to f/22 or smaller. Depth of field in macro is very shallow, and having a lot of sharp detail is important to me," he explains. "I also shoot at 1/250 sec to help prevent ghosting—you can't follow a moving subject that's this small on a tripod."

Want to go fishing, too? Here are a few more lighting tips:

- **Place a black gobo or flag** between you and the main light. It will keep the softbox's output from striking your lens and creating flare.
- **Pick a softbox or strip light** as wide as and taller than the tank. This will provide light above and around your subject. But avoid softboxes that are much wider than the tank—they can produce hard-to-control reflections.
- **Fire your strobe with a radio remote** trigger system, such as PocketWizard MultiMAX transceivers, to avoid getting tangled in PC cords.
- **Use reflectors as backgrounds.** Behind light-colored subjects, use black flags. Behind darker ones, use white, gold, or silver reflectors.
- **Check out macro specialists** Joel Sartore (*www.joelsartore.com*) and David Liittschwager (*www.endangeredspecies.org*) for more inspiration.
- **Expect backscatter** when using flash to light almost any subject that's underwater. This miniature blizzard of snow-like specks occurs when the flash burst illuminates tiny, floating debris. Ansarov has two strategies for dealing with it: He lets the pond water in his tank sit for several days to let the debris settle before putting the peacock bass into it. And he typically spends more than an hour in Adobe Photoshop to clone out the white specs from his image.

Now start bringing the outdoors in.

To see more of Aaron Ansarov's wildlife studio portraits, visit www.ansarov.com.

TIM BARKER (ILLUSTRATION)

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Beyond the Fringe

HOW TO GET RID OF UGLY EDGES

EVER SHOOT A fabulous landscape, only to notice that backlit branches, trees, or mountains have a purple edge where they meet the sky? Or that one side of a backlit object is cyan and the other is red?

The purple stuff is called fringing, and the two-color ugliness, chromatic aberration. Both are so common in digital pictures that we tend to ignore or accept them. But getting rid of them will make your photos look much cleaner and more professional.

Here's how to lose both types of unnatural tones from your edges.

SUBTLE CHANGES: This landscape started out marred by purple fringing in the trees and a little chromatic aberration on the tree trunk. Without the unnatural tones, the picture shines.

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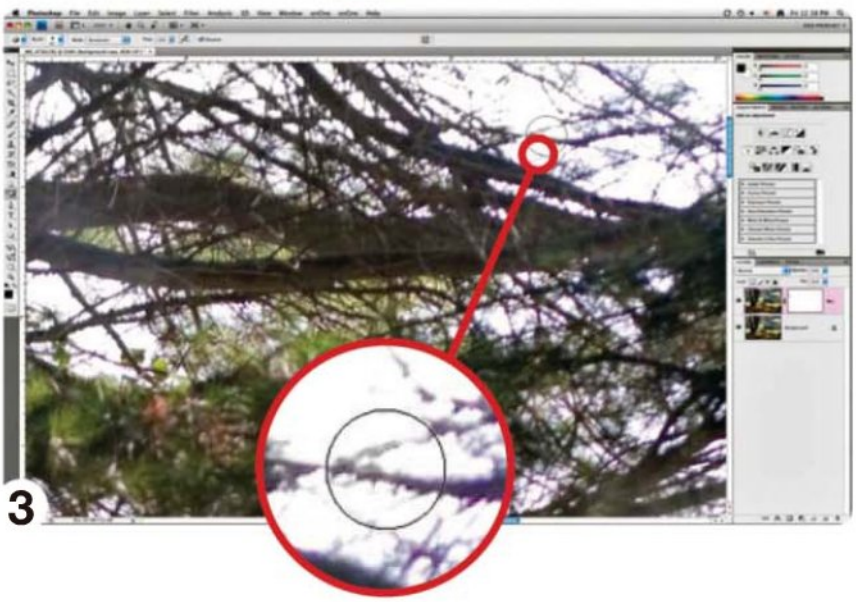

3

If you shoot RAW, get rid of as much fringing as you can in Adobe Camera Raw before bringing your image into Photoshop. After you've done the usual tweaking of exposure, white balance, and the like in ACR, head over to the Lens Corrections tab (fourth from the right). Chromatic Aberration is first among the options. Since this photo is mainly plagued with fringe, **use the Defringe pulldown menu to select Highlight Edges.** Sometimes this does the trick, but often a picture needs more work. If so, head to Photoshop to get rid of the rest.

When you're working on a JPEG or TIFF (converted from a RAW) file, **fix Chromatic Aberration in Photoshop using the Lens Correction filter.** Find it under Filter > Distort > Lens Correction. The first thing to do when you get into the tool is uncheck the Show Grid option at the bottom of the screen. This will help you see what you're doing. Magnify one of your more troublesome areas, and use the Chromatic Aberration sliders to get rid of it. Most of the time, you'll need to move the sliders only slightly. This tree trunk has a bit of cyan fringing, so move the Red/Cyan a few notches to the right to hide it.

Automatic tools and sliders can only go so far. When discoloration remains, you have to get in there and remove it manually. Duplicate your Background Layer, then zoom in on the purple-ringed branches. Type the letter O on your keyboard for the Sponge tool (if you don't see it, it's hiding under Dodge or Burn in the main Toolbar). Then, in the Options Bar, choose Mode: Desaturate. **Paint over the purple to start cleaning up the branches.** Don't worry if you have a messy, heavy hand. Because the branches are almost in silhouette, they're nearly monochrome anyway. Just be careful not to desaturate any leaves. If you accidentally lose color you want, add a mask to the layer and paint with black to reveal the properly toned Background layer below.

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Fast Filters

NO MORE COOKIE-CUTTER COLOR

With film, you defined your color palette by what you loaded into your camera, and optical filters were your best bet for modifying it. Now, because most digital cameras default to that saturated, high-contrast look we know so well, transforming color and contrast is a must if you want your pictures to stand out. Shooting RAW is a good first step. But to really break the mold your camera makes, try **Tiffen Dfx**, now in version 2 (*www.tiffen.com*).

Film shooters and filter devotees know the brand well—it's one of the biggest in the business, for polarizing, neutral-density, tinted, and myriad other special-effect filters to goose up your images before they hit your computer. Though certain filters (neutral-density chief among them) are generally more effective when used on the lens, the Dfx software offers more than 2,000 digital versions of the analog heavy hitters, plus some special digital-only effects.

Dfx comes as a standalone for $100, direct, and is available as a $300 plug-in for Adobe Photoshop or for Apple Aperture. Editing video? For $600, you can buy a version for After Effects, Avid AVX, or Final Cut Pro.

While the same filters are included in each of the packages for still photographers, the one to choose depends on the way you work. If your filters are a finishing touch, or if you don't already do much postproduction, the standalone version is fine. But if you want to keep the action within your current workflow, the plug-in is worth it.

This upgrade keeps the same easy-to-use interface as the original. There's a filmstrip preview of your image with different filters, a panel for layering effects and using masks to control where they fall, and controls for modifying and manipulating a given filter's look. Along with improvements that make it easier to navigate, Dfx 2 adds new filters, including one to enhance skin tone in portraits and a warming polarizer that we used to add some pop to the pelican photo above.

Sure, you could do something similar with Photoshop alone, but Dfx helps you find just the right look, fast.

—Debbie Grossman

PROMA/FOTOLIA.COM (BEFORE)

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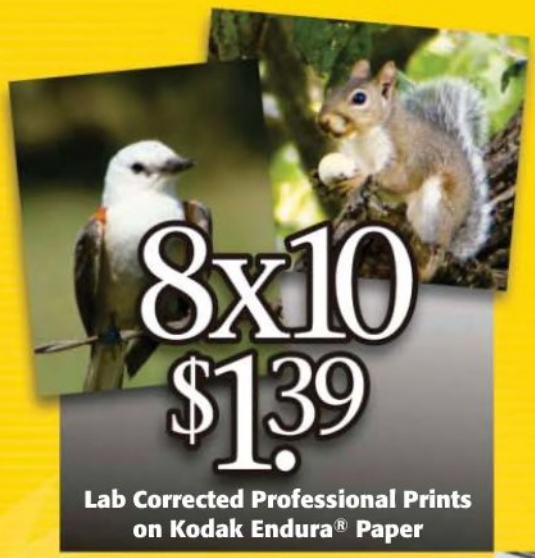

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By Debbie Grossman and Dan Richards

GET IN CLOSER

The problem: You can tell that Becky Hermanson of Baldwin, ND loves horses by looking at her equine portfolio at *www.wildhorsedesigns.com*. We were impressed by this peaceful photo, except for the background. It's so crisply sharp that it distracts from the horse—our eyes kept being pulled back there. So we decide to blur out the background and make a few other minor fixes.

What now: Working with the original RAW file, we rotated the image slightly to level the horizon and tweaked the white balance to tone down the blue color cast that appeared unnatural for this time of day. Then, in Adobe Photoshop CS4, we used the Lens Blur Filter to unsharpen the area beyond the horse. For this, we tried several variations: With too little blur, the effect was practically invisible; too much, and it looked artificial. We think we got it about right. Finally, we brought up a little more detail in the body of the horse, so that it was less silhouetted.

Next time: Had the photographer been using a faster lens (say an f/2.8), she could have blurred the background from the outset by shooting at a wide aperture. But the widest available at the focal length she used (about 180mm) was f/5—not quite wide enough to do this. Given her lens, she might have manually focused in front of the horse. This would have moved the zone of focus forward and let the background defocus a bit. But that's tricky, especially handheld, and would have resulted in the foreground being too sharp. Sometimes you just have to get the shot while it's happening and fix it later.

Tech info: Handheld Canon EOS 5D with 70–300mm f/4–5.6 Canon EF IS lens. Exposure, 1/400 sec at f/7.1, ISO 160. Levels and contrast adjusted in Adobe Photoshop Elements 5.0.

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PULL OUT FARTHER

The problem: Like just about everyone the world over, we're total suckers for pictures of baby animals. But, in a rare judgement by the Fix Team, we think that this photo is cropped too tightly—it lacks context, and crowds the little leopard's face too much in a too-small frame.

What now: Photographer Pam Wood of Watsonville, CA (*www.pixelpame.com*), sent us her original JPEG, a very nice off-center composition with a defocused background. We used Photoshop's Shadow/Highlight tool to tone down the background highlights, plus Levels to make the leopard's spots true black. We also lightened up the eyes with Curves.

Next time: Forget the crop and embrace your inner Rule of Thirds.

Tech info: Canon 5D with 24–105mm f/4L Canon EF IS lens. Exposure, 1/320 sec at f/7.1, ISO 400. Adjustments in Adobe Lightroom and Photoshop CS3.

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Text by Laurence Chen, photo by Clark Little

Taking the Waves

A SURF PHOTOGRAPHER SHOOTS FROM INSIDE THE BREAKS

CLARK LITTLE WAS just going out to take a nice picture for his living room wall. Working in a botanical garden and enjoying photography as a hobby alongside his passion for surfing, he didn't suspect that a career change was in the offing when his wife asked him to help spruce up their interior decor.

But that's exactly what happened for this Pupukea (Oahu), HI-based pro photographer. One image of a wave a little more than two yeas ago has grown into a body of work that has garnered rave reviews from around the world. One of his shots was even selected to decorate the Obamas' White House.

Little captured this "Sand Monster" at Ke Iki beach on Oahu's North Shore. He brings more than 35 years of wave-watching to his surf photography—knowing where they'll break, how big they'll be, and where to position himself for the greatest pictorial impact.

Here's his advice on how to bring back the big kahunas:

1 Take safety seriously. Start small. Each time Little photographs a breaking wave from inside the barrel of a 15-footer, he risks life and limb. His experience as a surfer has taught him what situations to avoid, and he is physically fit. Yet, any wave can still send him and his camera flying 20 or 30 feet to the beach. "Along with getting a big breath, it's very, very important to turn your body parallel with the tube as the wave breaks," he says. "You don't want to be thrown end-over-end, or you'll break your neck. If you turn parallel, you can spin around and around like kids rolling downhill."

2 Protect your camera. High-quality underwater DSLR housings are expensive, but don't skimp—be sure to use one that is sturdy enough to withstand the impact

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of being caught by a wave. Little tethers his custom-made housing (built by his friend Taro Pascual in Hawaii) using a nylon leash. Sometimes the force of a wave shreds his leash, but he's never lost or broken a camera. "They take a lickin' and keep on clickin'," he says.

3 Shoot wide, fast, and continuously. In shooting "Sand Monster," a fisheye lens enhanced the dramatic arc of the wave. Little uses Nikon's 10.5mm f/2.8G ED DX AF Fisheye-Nikkor (a full-frame equivalent of 16mm) mounted on a Nikon D200 body. He exposes in shutter-priority and shoots in continuous mode. Because the fisheye is so wide, he has learned to frame without looking through the viewfinder. To freeze the wave and give it its glass-sculpture look, he uses the fastest shutter speed for the lowest ISO possible. For this photo, he exposed at 1/1250 sec at f/4.9, ISO 100.

4 Light for mood. Sunset and sunrise give you classic colors (warm golds and cool blues, respectively), but midday sun can create drama by shining through the wave's barrel and illuminating anything being sucked up over the top. Little also suggests paying attention to the colors on the shore—these may be reflected in the water, depending on your angle.

5 Learn to feel the break. "Shorebreak" is where two waves collide—the first has broken and is bouncing off the shore back out to sea, while the second is just coming in. A big crash can occur there, and Little positions himself in the backwash. "It's instinctive—feeling where the tube is going to break, knowing where to place yourself [in the barrel] to get the shot and stay away from danger," he says. You can see video of him doing just that at *www.clarklittlephotography.com*.

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Text by Peter Kolonia, photos by Giulia Torra

Create a Better Blur

FOR A SOFT AND DREAMY PICTURE, OPEN UP TO F/1.8

THE SIMPLEST IMAGES are often the hardest to get. Take this self-effacing self-portrait by 20-year-old Giulia Torra, a photo student in Milan, Italy. Whimsical, romantic, and deceptively simple, it was actually quite tricky to pull off.

How, for example, did she etch her soap bubbles with contrasting pink (warm) and blue (cool) tones? It wasn't accidental. Soft focus, too, can be tough to control.

The photographer played with two of her favorite things for this shot: soap bubbles, a fascination since childhood, and ultra-shallow depth of field or "selective bokeh," as she calls it. "I enjoy dreamy, defocused

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Photograph by: Brett Kennedy

YOU CAN DO IT

backgrounds because they separate a subject so well and can wipe away distracting detail," she says.

Her first challenge was finding the right location. It needed to be intensely colorful with enough empty space behind where she would position herself (as the model) to produce a heavily blurred background. Her choice? A long garden whose central area was open to the sky.

Next, she had to wait for a cloud-free day in which the sky would reflect bright blue in the bubbles' surfaces. (In northern Italy, days like that are none too common.)

The pink reflections came from a nearby wall. Torra positioned herself as close to it as possible so that the color would be captured prominently in the bubbles. In her background, sunlit trees added a bright splash of contrasting spring green.

To compose the self-portrait, Torra mounted her Canon EOS Digital Rebel XT on a tripod and propped up a magazine as a focusing target at exactly the point in the frame where she wanted her face to be. When the magazine was sharp, she locked focus by switching from AF to manual, and then, setting the Rebel's self-timer, positioned herself in front of the camera and fired off a few test shots. After looking them over, she chose to crop below her eyes to make the bubbles the uncontested subjects.

Torra used simple ambient illumination, with no flash or photo reflector for fill. She waited until the late-day "golden hour" for the warm hues of the setting sun, and an overall softer light, free of midday contrast.

To produce the extremely shallow depth of field, Torra used a 50mm f/1.8 II Canon EF lens, always shooting at maximum aperture. If you try this on your own, Torra warns that you'd better be prepared to shoot a lot. At close focusing distances, f/1.8 produces such a narrow depth-of-field that you'll need to take dozens of pictures to get just a few in which sharp focus falls where you want. If you get frustrated easily, you may be better off asking a friend to either shoot your photo or to model for you.

Another recommendation: Don't delete your outtakes. You can use the extra bubbles to fill out your final image by adding them to the picture using Adobe Photoshop. Torra did that here, and also used the software to tweak contrast and add a bit of green to the color balance.

"If you try this yourself, take your time," the photographer says. "The technique can't be rushed. It needs the right light, the right place, and a relaxed approach that combines experiment and play."

For more of Giulia Torra's adventures in soft focus, visit her Flickr stream at www.flickr.com/photos/giuli_giulietta.

SOFTEN THE MOOD: Giulia Torra makes a simple subject stand out against a creamy, blurred-out background by shooting at the widest aperture of her lens, f/1.8, and focusing with care.

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THROUGH FRESH EYES

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But it doesn't have to be this way. We've assembled a gallery of "standard shots" done in rather nonstandard ways. They show us that different takes on nature photos need not involve exotic species or faraway locales (although those surely won't hurt), but a different way of looking at the natural world—and a willingness to work the scene until you get something new. You might even find an extraordinary subject waiting for you in a light fixture.

THOMAS SHAHAN

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DEEPEN YOUR FOCUS

What makes this image of a female jumping spider, *Maevia inclemens*, so startling is not just the magnification, but also the depth of field—the creature is only 1/4-inch long.

Thomas Shahan (*www.flickr.com/photos/opoterser*) found it in a light fixture on the porch of his Tulsa, OK, home. He photographed it with his own custom-built bug-snapper: Handheld Pentax K200D body with vintage 28mm f/2.8 Pentax SMC Takumar reversed on a macro bellows, plus an elderly Vivitar 3500 mounted to a ballhead on a flash bracket.

The flash was diffused by a small softbox made from a Goldfish cracker box, duct tape, aluminum foil, paper towel, and clear plastic.

He stacked four shots (1/125 sec at f/8, ISO 200), made at different focus points, in Adobe Photoshop CS2. "I've tried various automatic focus-stacking programs, but I don't trust them," Shahan says. "They create artifacts and sometimes alter or misalign the photos."

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GET LOST IN THE LANDSCAPE

We often suggest finding a focal point in an image. But in Philip Chudy's (*www.philipchudy.com*) photo of grasses in his native Zimbabwe, the lack of a focal point creates a tapestry-like texture—it would make a beautiful fabric design. "They caught the sunset light with a halo effect around the seed pods, and that was my primary motivation in taking the photo," he says.

For Chudy, painterly, abstract photos of grass are a beloved subject: "I like the way the eye can revel in detail but cannot find any detail to fix on—the eye roams around the image constantly, and this mirrors the feeling of being in the wilderness."

Chudy, who now lives in San Rafael, CA, made the photo on Kodachrome 25 in a handheld Nikon F2S with a 105mm f/2.5 Nikkor lens (exposure unrecorded). The original was scanned with a Leafscan 45 and processed to match the transparency.

PHILIP CHUDY

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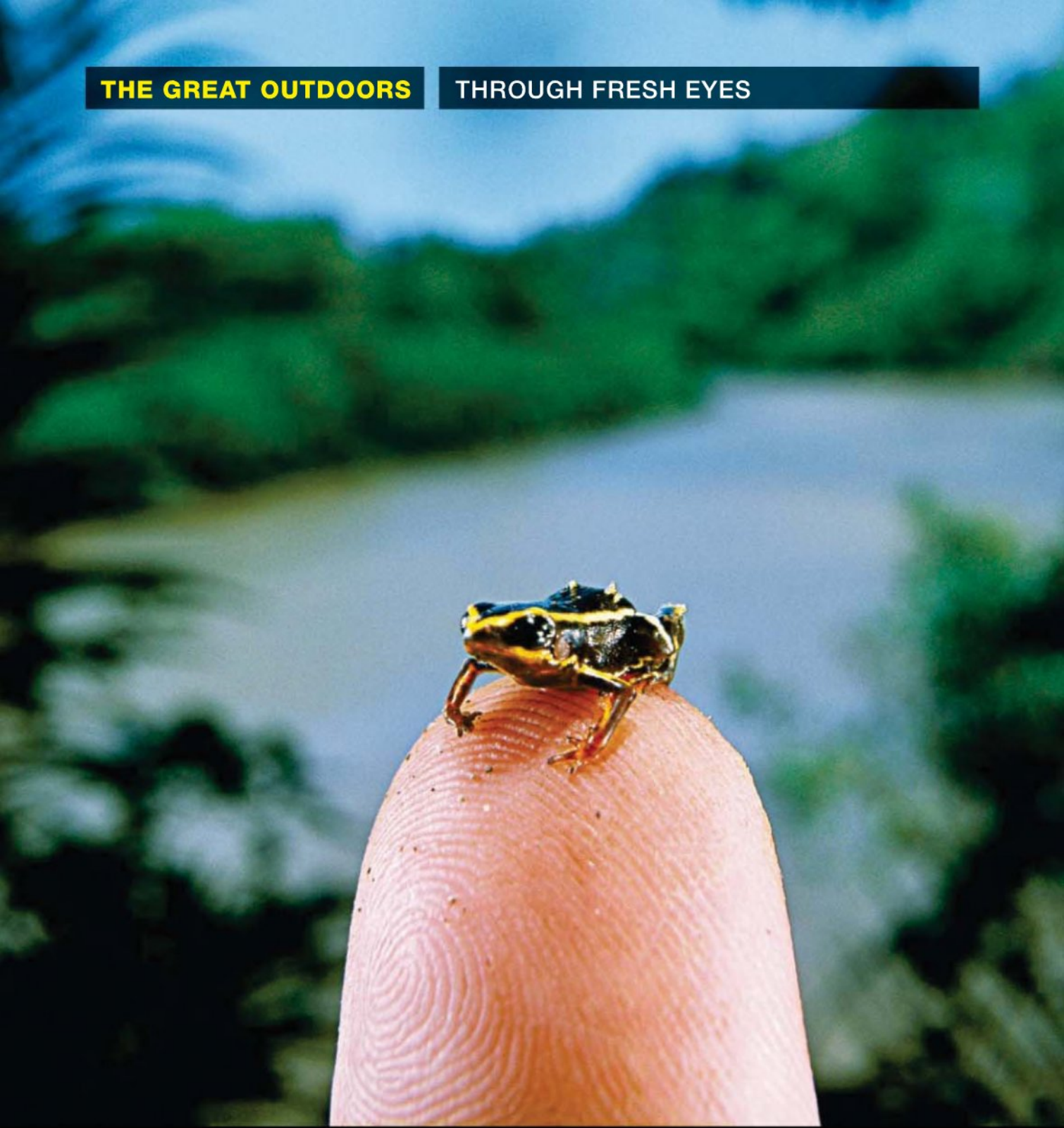

STEVE WINTER

CHANGE YOUR PERSPECTIVE

Look quickly at this photo and you see a frog perched on something. Look closer, and you realize: It's a human finger. The pose startlingly reveals the incredibly tiny size of the frog, *Eleutherodactylus Iberia*, believed to be the smallest frog on the planet. The out-of-focus background, in the Cuchillas del Toa Biosphere Reserve in Cuba, looks almost like a painted backdrop.

National Geographic shooter Steve Winter (*www.stevewinterphoto.com*) had tried many conventional shots—the frog on a leaf, for example—but wasn't satisfied with them. So he tried posing the frog on the finger of a park ranger. "He worked the situation hard for such a little frog," laughs an assistant. "That was the last situation he tried, and it was the one that worked."

Hoboken, NJ-based Winter exposed Fujichrome Velvia 50 for 1/200 sec at f/22 in a handheld Canon EOS-1V and 16–35mm f/2.8L Canon EF lens with an extension tube. A Lumedyne strobe with fiber optic cable lit the frog.

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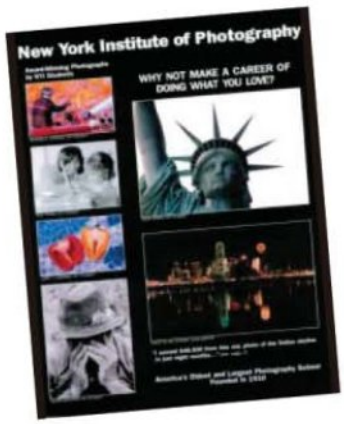

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VINCENT MUNIER

CONSIDER THE CONTEXT

Imagine photographing a large animal, and it's the cliché that probably comes to mind—the heroic pose of the lone beast on a summit, perfectly sidelit by the last rays of the setting sun. Vincent Munier (*www.vincentmunier.com*) creates a starkly opposite effect in this near-abstract rendering of massed reindeer in Kamchatka, a remote peninsula in northeastern Russia.

In his picture, we see the struggle for survival of animals that are defined by the herd, not individual members. "The valley was tight, and the reindeer were moving to another place with more lichens," says the Brantigny, France-based Munier. "The strength of these animals is to be together. A reindeer alone in the winter dies quickly."

He photographed from atop a hill with a handheld Nikon D2X and 70–200mm f/2.8 AF-S Zoom-Nikkor VR lens, 1/1250 sec at f/3.5, ISO 125.

"I like when a picture is empty—or full," he says. "It's a paradox."

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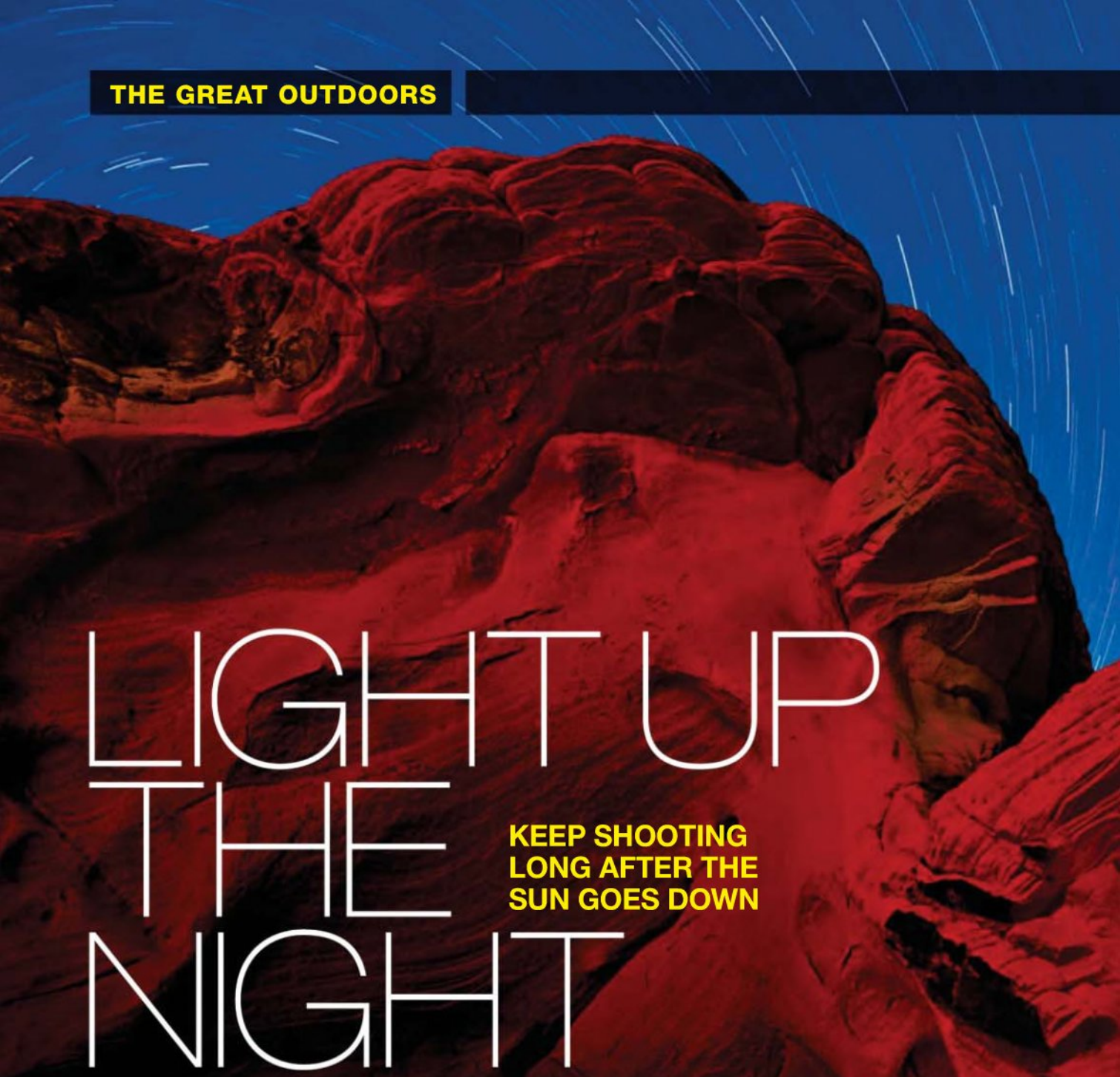

LIGHT UP THE NIGHT

KEEP SHOOTING LONG AFTER THE SUN GOES DOWN

NATURE PHOTOGRAPHERS don't often get to create a work of art from scratch—you're usually at the mercy of the scene before you. But nighttime offers a chance to make unique images.

During twilight, long exposures allow you to make elements in motion, such as clouds or waves, look like brush strokes across your picture's canvas. And when all is in darkness, you can use flash and other artificial light sources to reveal only those elements of the scene you choose.

Night photography is difficult work, requiring equal parts planning, patience, fortitude, and caffeine. The reward? The chance to see the world as few ever do.

First, you need the right gear. The best places for nature by night are far from the glow of cities, houses, and roads—you may have to hike in near or total darkness. So a GPS unit will prove useful, and a powerful flashlight is a must for navigating, composing, focusing, and operating camera controls. Bring a spare light and batteries.

If you plan to do any "light painting," you'll need an artificial source, such as a flashlight, lantern, spotlight, car

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Text and photos by Ian Plant

STAR TRAILS: For this desert shot, "Arch Stars," Plant bounced light from his headlamp off a red sandstone rock during the entire hour-long exposure for soft, even, colorful light. He then briefly spotlighted the rim of the arch with a red filter over the headlamp. Canon EOS 5D Mark II and 14–24mm f/2.8G AF-S Zoom-Nikkor lens with custom adapter; f/8 at ISO 400.

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BRAINROCK: This stone in Arizona's Vermillion Cliffs is named for its similarity to the cerebral cortex. A long exposure at twilight gave "Brainrock Volcano" its surreal edge. Canon EOS 5D Mark II and 14–24mm f/2.8G AF-S Zoom-Nikkor with custom adapter; 10 sec at f/11, ISO 100. Converted to b&w in Adobe Photoshop CS4.

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headlights, or even a campfire. For long exposures, you need an electronic shutter release with a locking mechanism, as well as fully charged camera batteries. And don't forget a sturdy tripod.

During long exposures, digital camera sensors heat up and generate noise—colored dots in the image that degrade quality. Minimize it with your camera's long-exposure noise-reduction control (most often found in the setup menu). But watch out: Most cameras remove noise by taking a second, dark-frame exposure, using software to plot noise build-up and subtract it from the original image. This doubles your processing time and drains battery power.

You can also fight noise by shooting in cool weather to keep the sensor from heating. Temperatures below 60°F are good for long exposures, and below 40°F even better. (Some DSLRs may have trouble below 32°F.) Don't hold the shutter open longer than a few minutes in heat above 70°F.

Use your camera's Bulb setting, which locks up the mirror, for exposures of more than 30 sec. Set the widest aperture you can without sacrificing depth of field. And try setting a low ISO (100–400) to cut the noise.

Focusing in low light can be hard. If possible, set up before dark. If not, use a flashlight to light your focal point, then lock focus for the final exposure. I sometimes place a lit flashlight on my focus point—it's much easier to latch on to a bright light source. Focusing is also easier to do in live view (if your camera allows it) than through the viewfinder.

Here are more tips for capturing classic nature scenes after dark:

- **Shoot at twilight for natural color.** Just after sunset or before sunrise, exposures can range from several seconds to several minutes, blurring any moving objects. Make sure the blur and its direction support your composition.

During twilight, the landscape is lit entirely by the reflected sky,

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PRIMARY COLORS: During his 20-minute exposure for "Thunder Hole," Plant fired a flash—alternately covered by red and yellow gels—at the waves slamming into the Maine coast, then fired blue-gelled bursts at the cliffs. Canon EOS-1Ds Mark II with 12–24mm f/4.5–5.6 Sigma EX DG lens; f/8 at ISO 400.

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LIKE A DREAM: At twilight in the Great Smoky Mountains, a 30-sec exposure blurred the fast-moving clouds, which, lit mainly from the clear sky darkening above, took on a blue cast that contrasted with the warm, lingering glow of sunset. The long exposure made "Dreamscape" seem brightly lit. Canon EOS 5D Mark II, 90mm f/2.8 Canon TS-E tilt-shift lens; f/11 at ISO 400.

which will dictate the light's color and intensity. For example, high clouds still glowing from sunset will cast a warm radiance on the scene, and clear blue skies a cooler tone.

- **Use moonlight for softer shadows.** Moonlit scenes look a lot like daylight ones, but because the moon travels during the long exposure, shadows will be softer. Exposure times vary greatly depending on the phase of the moon: A few minutes may be enough to expose a scene lit by a full moon, but you'll likely need an hour or more for a crescent moon.

- **Capture the drama of the stars.** As the Earth rotates on its axis, stars seem to move across the sky. Record this motion as star trails, curving traces of light, with exposures ranging from 10 minutes to 2 hours—the longer the exposure, the longer and more circular the star trails. These show up best on cool, cloudless, and moonless nights.

Apertures of f/8 and larger are ideal; f/11 and smaller will render trails thin and faint. For a different look, record a static star-field image using a wide aperture, high ISO (1600 or more), and shutter speed no longer than 15 or 30 seconds.

- **Create your own scene by painting with light.** Use flash or other artificial light sources to illuminate parts of the landscape selectively. Take care, though, because direct light on a subject can sometimes be too harsh. I often move the light source as far away from the subject as possible or bounce light off a nearby rock for a soft, even glow. For a more surreal look or to get creative with color contrasts, cover your light source with a colored filter.

- **Work the scene, and keep trying.** Photographing in darkness is challenging—you won't get great results after just one night of shooting. Practice often to get the hang of working in low light.

Take test shots to determine exposure times and the proper intensity and duration of artificial lighting. To preview the look of a long exposure, take a shorter exposure at a proportionally higher ISO: For example, a 30-second preview shot at ISO 3200 will give you a sense of what your final image will look like if you shoot at ISO 200 for 8 minutes (remember, every time you halve your ISO you need to compensate by doubling your exposure time).

- **Bring lots of coffee.** Because you're going to need it.

Ian Plant co-authored The Ultimate Guide to Digital Nature Photography *(Mountain Trail Press, 2009: $25), and he's also a founding member of the Mountain Trail Photo team. See more of his work at* www.ianplant.com.

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ESSENTIAL GEAR

HITTING THE TRAIL? PACK YOUR BAG LIKE A PRO

WHAT ACCESSORIES—and other stuff—should you bring for a successful excursion into the wild? We asked more than a dozen of our favorite pro nature photographers to tell us what they just can't do without, and we were surprised by their creativity. (For product details and the names of our sources, turn to page 114.)

Your Must-Haves

Trekking in the Badlands of South Dakota or the wilderness of Yosemite can yield hundreds of great photos. But first you have to pack. Start with: **[1]** A compass to keep your bearings Scout-style. **[2]** GPS dongle to geotag your shots. **[3]** Energy bars to keep you going. **[4]** Gaffer tape, which can hold an entire shoot together. **[5]** A hot-shoe flash for fill or for a main light for insects and flowers. **[6]** A bubble level to keep horizons in line. **[7]** An LCD loupe to nail focus. **[8]** An ultrawide-angle lens to get the full landscape. **[9]** A collapsible reflector/diffuser to tame direct sun. **[10]** A supertele lens with **[11]** teleconverter to bring you eyeball-to-eyeball with faraway fauna.

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Text by Peter Kolonia and Debbie Grossman, photos by Charles Masters

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Pack Right, Pack Light

Size doesn't correlate to value, and often the smallest tools prove the most useful. Little things to bring along (*clockwise from top*): **[1]** A water-resistant notepad for jotting down data, thoughts, and prime locations come rain or shine. **[2]** A 1:1 macro lens to get truly close up. **[3]** A polarizing filter to turn blue skies bluer. **[4]** A headlamp for finding subjects—and your way—after dark. **[5]** A camera remote to trigger your shutter without shake. **[6]** A light, full-movement tripod head to reach every angle. **[7]** Polarizing sunglasses to preview the effects of that polarizing filter.

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"I'm always trying to push the limits of landscape and seascape photography. The Gorillapod allows me to go places where a normal tripod just can't go. And the stability of the Gorillapod guarantees razor sharp images even from exposures lasting minutes."

Patrick Smith is an award-winning nature photographer whose work has been featured in the Smithsonian Museum. He captured the shot above using a **Gorillapod SLR-Zoom**. Learn more about how Patrick and other professionals use Gorillapods at **http://joby.com/pro**

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Make Room for More

Other tools to pack (*clockwise from top*): **[1]** An umbrella to soften sunlight for close-ups and, in a pinch, protect your DSLR from drizzle. **[2]** A high-speed, stabilized tele zoom for sharp handheld pictures, even in low light. **[3]** A universal system that lets one filter fit many lenses, with a split neutral-density filter to balance a bright sky and dark foreground. **[4]** Insect repellent. **[5]** A multipurpose tool. **[6]** Portable memory to back up your images. **[7]** An L-style tripod bracket for flipping your camera from horizontal to vertical while holding the optical center. **[8]** A macro focusing rail for shooting tiny subjects. **[9]** Maps. **[10]** ND filters for slow shutter speeds in bright light. **[11]** A carbon-fiber tripod that's light enough to lug. **[12]** A lightning trigger, which automatically fires your DSLR when lightning strikes. **[13]** A gimbal-style tripod head to aim your monster tele easily.

Turn to page 114 for product details and a list of participating photographers.

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Instant Classic

RETRO STYLING WITH UP-TO-THE-MINUTE TECHNOLOGY

THINK BIG; BUILD small. That's the premise of the Micro Four Thirds system—big imaging performance from small cameras that have interchangeable lenses. And the first model from Olympus, the E-P1, delivers.

In our tests, this $800 camera (street, with 14–42mm f/3.5–5.6 lens; $750, body only) produced color-accurate images, low noise through ISO 800, and solid 720p HD video. Combine that with a classic, petite design, and we've got a new go-anywhere winner.

The E-P1 packs a 12.3MP Live MOS sensor that's the same size as those in Four Thirds DSLRs. That gives it a 2X lens factor that ramps up the kit lens to the full-frame equivalent of 28–84mm, a convenient range for general shooting. Olympus also offers a faster 17mm f/2.8 lens ($300, street) that scales up to a 34mm equivalent.

An optical viewfinder ($100, street), matched to the 17mm lens, mounts in the hot-shoe. Without it, you must use the 3-inch LCD to frame your shots. And there's no pop-up flash—you can buy the fixed-head, retro-styled FL-14 shoe-mount flash ($200, street), which Olympus says covers the field of view of a 14mm lens and puts out 130 flashes from one pair of NiMH AAA batteries.

For faster shooting—and because the Micro Four Thirds system has no mirror box or prism—Olympus developed a new kind of electronically controlled focal-plane shutter. In its resting state it remains open, exposing the sensor for a live preview. (Most shutters remain closed when not in use.)

Olympus also improved its image processor, now called TruPic V, and tweaked its noise-reduction algorithms.

Imaging and Video

We saw the fruits of those imaging tweaks in the Pop Photo Lab. In resolution, the E-P1 scored a Very High rating from ISO 100 through ISO 6400. And it controlled noise better than the

WHO IT'S FOR

- Consumers stepping up from a compact who want a small camera that lets them change lenses.
- Advanced shooters looking for a small but flexible extra camera.

WHAT'S HOT

- High-resolution, color-accurate images.
- Low noise up to ISO 800 and usable images at ISO 1600.
- Head-turning, retro-style design.

WHAT'S NOT

- No built-in flash or optical viewfinder.
- Sluggish autofocus, especially in low light.
- Micro Four Thirds lens selection is limited, but growing.

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company's latest DSLR, the E-620, was able to. (We converted RAW files with Olympus software set to its default noise-reduction setting of Standard.)

Since the E-P1's autofocus system works differently from a DSLR's, we couldn't run our usual AF speed trials in the lab. But in our field tests, the E-P1 wasn't as fast to focus in bright and moderate light as the Lumix DMC-GH1, Panasonic's new Micro Four Thirds camera (tested, September 2009). The E-P1, while slow, successfully focused in very dim light—a challenge for both of these cameras, as for most compacts.

Shooting video is fairly simple, with quality on par with that of a midlevel HD camcorder and of the Panasonic GH1 in its video mode of 1280x720p at 30 frames per second. The Olympus uses the AVI Motion JPEG format, while Panasonic's video files are in AVCHD for a smaller file size. And the GH1 offers the options to shoot at up to 1920x1080 at 24 fps, or 1280x720 at 60 fps—a slight leg up on the E-P1.

While we saw some minor artifacts in the E-P1's video footage, it was generally sharp, with smooth motion and accurate colors. Best of all, you can trim the beginning and ends of your clips in the camera. And its HDMI output makes it easy to watch your footage on an HDTV.

IMAGE QUALITY: The E-P1's resolving power captures the texture of the walls, while its accurate colors faithfully reproduce the screaming colors of New York's Coney Island. Shot with 14–42mm f/3.5–5.6 lens at 14mm. Exposure: 1/160 sec at f/7.1, ISO 100.

Design and Handling

Olympus modeled the E-P1's design after its 50-year-old Pen 35mm series—and even inscribed the new camera "OLYMPUS PEN Since 1959." The reference makes sense, since the original idea was to make cameras as portable as a ballpoint pen.

And the E-P1 is certainly portable. Fully loaded, it weighs a little more than a pound—heftier than you might expect, thanks in part to its metal chassis. The main body is stainless steel, while the top and bottom plates are aluminum.

The thoughtful design incorporates some great ideas. The most wow-inducing is the kit lens, which retracts down to about half its length when not in use (shown at left). A lock prevents it from collapsing down accidentally while you're shooting,

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and a small slider switch on the zoom ring makes it easy to shrink before putting it in your bag. In extensive field testing, the lens extended and retracted smoothly and without any problems.

Aside from the mode dial, which is recessed neatly into the left side of the camera top, all major controls are on the right side of the E-P1's body. That makes one-handed operation easier, which should please people moving up from (or replacing) compact cameras.

Despite the tight space on the camera back, Olympus fits two scroll wheels: one around the four-way multicontroller for up/down navigation through menu controls; the other, an unusual vertical wheel that toggles left/right through menu options. Once you become used to it, the two-wheel operation gives you a fast way of changing settings on the fly. You can also customize both dials' functions for each of the shooting modes.

For less experienced shooters, Olympus includes the usual array of scene modes, as well as iAuto, which assesses the scene and chooses a mode for you. Other convenient features include a level gauge covering

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VITAL STATISTICS

IMAGING: 12.3MP effective, Four Thirds-sized Live MOS sensor captures images at 4032x3024 pixels with 12 bits/color in RAW.
STORAGE: SD and SDHC. Stores JPEG, ORF RAW, and RAW + JPEG files.
VIDEO: Up to 1280x720 30-fps AVI Motion JPEG; built-in stereo mic with no mic input; continuous AF.
BURST RATE: Full-sized JPEGs (Normal mode), up to 12 at 3 fps. RAW, up to 10 shots at 3 fps (12 bit).
AF SYSTEM: TTL contrast detection with 11 focus areas. Single-shot and continuous.
SHUTTER SPEEDS: 1/4000 to 2 sec, plus B (1/3-, 1/2-, or 1-EV increments).
METERING: TTL metering using 324-area multipattern evaluative, centerweighted, and spotmetering (approx 1% of LCD screen). EV 0–18 (at ISO 100).
ISO RANGE: ISO 100–6400 (in 1/3- or 1-EV increments).
FLASH: No built-in flash. Flash sync to 1/180 sec. Dedicated Olympus E-system hot-shoe.
LCD: 3-inch TFT with 230,000-dot resolution.
OUTPUT: Hi-Speed USB 2.0, mini HDMI video, composite video.
BATTERY: Rechargeable PS-BLS1 Li-ion, 1150 mAh. CIPA rating, 300 shots.
SIZE/WEIGHT: 4.7x2.8x1.4 in., 0.9 lb with card and battery (without lens).
STREET PRICE: $800 with Zuiko 14–42mm f/3.5–5.6 lens.
FOR INFO: *olympusamerica.com*.

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two axes, face detection for up to eight people, two-frame multiple exposures, and sensor-shift image stabilization.

Bottom Line

With only three cameras available so far in the Micro Four Thirds format, it's hard to compare the Olympus E-P1 with direct competitors—there really aren't any. But next to Panasonic's GH1, despite a virtual tie in our lab tests, we preferred the E-P1's smaller size and rangefinder-like design.

Before you open your wallet, decide if you should invest in Micro Four Thirds in the first place. The current lens selection is limited, and the E-P1 and GH1 kit lenses are the only ones optimized for continuous autofocusing with video recording. (But there are adapters that will let you use Four Thirds lenses, Olympus OM lenses, and even Leica M lenses on these new camera bodies.)

But if the E-P1's 3X optical-zoom and wide-angle lenses are enough for you, at least for now, this Olympus makes a fun choice either as a primary camera for snapshooters or as a versatile second camera for anyone looking for a break from toting a DSLR.

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–800)

VERY HIGH

POOR ◄——► EXCELLENT

RESOLUTION (ISO 100)

VERY HIGH 2215

1500 2000 2500 3000 3500 4000

HIGH ◄——► EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 6.92

14 12 10 8 6

HIGH ◄——► EXCELLENT

NOISE AT ISO

1.8 LOW	100
1.7 LOW	200
1.9 LOW	400
1.9 LOW	800
2.5 MODERATE	1600
◄3.9 UNACCEPTABLE	3200
◄5.1 UNACCEPTABLE	6400

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ◄——► EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

HIGH

LOW ◄——► EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

NORMAL

LOW ◄——► EXT. HIGH

IMAGE STABILIZATION

2.5–3 STOPS

1 2 3 4 5 6

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Easy Does It

A DSLR THAT MAKES STEPPING UP SIMPLE

FACING TOUGH competition from 12- to 15-megapixel DSLRs from Canon and Nikon, Sony's new 14.2MP Alpha 380 ($850, street, with 18–55mm f/3.5–5.6 SAM lens) comes up somewhat short.

It has a couple of big strengths. Live-view shooting is the best we've used on any DSLR to date. It offers built-in wireless flash control—all too rare in consumer-level cameras. And its controls, from the placement of buttons to the made-for-beginners display interface, are very well designed.

But, unlike its chief rivals, Canon's 15.1MP EOS Rebel T1i ($810, street, with 18–55mm f/3.55.6 IS lens) and Nikon's 12.3MP D5000 ($850, street, with 18–55mm f/3.55.6 VR lens), the Alpha 380 doesn't offer video capture. And, in our tests in the Pop Photo Lab, it ran neck-and-neck with the Nikon, but behind the Canon.

Test Performance

With an APS-C-sized CCD sensor, the Alpha 380 earned an Extremely High rating in our resolution test, barely ahead of the Nikon. Given the Sony's extra pixels, we'd have expected a little more. Color accuracy earned an Excellent rating, though its score trailed those of both the others.

Noise is also a mixed bag. On the one hand, the A380 scored a Moderate rating at its highest sensitivity setting of ISO 3200, never reaching Unacceptable in our rating scale. Even at ISO 1600 noise is Low, though that comes at the expense of some resolving power. But at ISO 800, it produces more noise than its rivals. We think this is because Sony steps up the noise reduction at ISO 1600 and ISO 3200. (We run our tests at the default settings using the manufacturer's RAW conversion software.)

At the brightest part of our autofocus speed test, the Sony proved extremely fast for this class. Once the light

WHO IT'S FOR

- Budding photographers who want to learn the basics as they shoot.
- Anyone who likes to compose and shoot using live view in the LCD.

WHAT'S HOT

- Fast AF in bright and moderate light.
- Best live-view experience you can get.
- Pop-up can control off-camera flash.

WHAT'S NOT

- Awkward grip design.
- Resolution and noise control aren't the best.
- Manual switch for choosing SD card or Memory Stick.

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Flashpoint tripods feature European styling. They open and close with ease and have leg locks that really lock solid. Legs are multi-positionable and with the low center column, the tripods can be used for low, ground-level photography. Leg ends are rubber tipped and have retractable spikes.

BALL HEADS: Made of magnesium alloy. stronger and less weight than standard aluminum ball heads.

	HEIGHT	CLOSED	LOAD	WEIGHT	PRICE
Tripod **F-1128**	55-1/4"	18.5"	9.9 lbs	2.64 lbs	$152.95
Tripod **F-1228**	60-1/4"	20.10"	17.6 lbs	3.30 lbs	$179.95
Tripod **F-1328**	63-3/4"	21.65"	24.2 lbs	3.96 lbs	$269.95
Monopod	55.11"	18.75"	11 lbs	10 oz.	$89.95
Ball Head **F-1**	-	-	8.8 lbs	11.6 oz.	$49.95
Ball Head **F-2**	-	-	11 lbs	14.4 oz.	$59.95
Ball Head **F-3**	-	-	17.6 lbs	16.1 oz.	$74.95

Tripods Shown w/Optional Head

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Popular Photography
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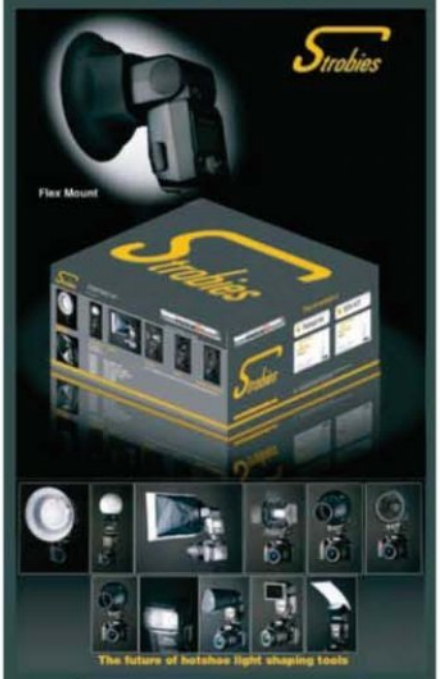

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reached the rough equivalent of a well-lit living room, though, the A380 fell behind the Canon. And in the dimmest levels in our test, it fell behind both of the others.

Sony rates the AF system for use down to a light level of 0 EV, a little brighter than full moonlight—in our test, it focuses down to –1 EV, same as the Nikon. But the Canon's AF worked in the truly dim conditions of –2 EV, the lowest we test. Die-hard low-light shooter? You may be happier with the Canon.

Sony's sensor-shifting image stabilization is a real boon, however. In our tests, we averaged between 2 and 3 stops of leeway when shooting handheld. So, if you'd normally shoot at 1/400 sec, you should be able to get a sharp version of the same shot at 1/100 sec or even as slow as 1/50 sec, depending on how steadily you hold the camera.

Plus, since the stabilization is in the camera body, it will work with any lens you can mount, including old Konica Minoltas. (We used one of these for the photo at right.)

Live View

The A380, like all Sony Alphas, has the best live-view system we've seen. Other DSLRs expose the imaging sensor to let you frame your picture in live view, then flip down the mirror to autofocus, and flip it back out of the way to fire. This causes a significant lag between your pressing the shutter button and the picture being taken.

But, thanks to a second sensor placed near its pentamirror, the A380

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IMAGE QUALITY: This macro of a seashell shows the Sony Alpha 380's Extremely High tested resolution and Excellent tested color accuracy. Shot, tripod-mounted, with a Minolta 100mm f/2.8 AF Macro. Exposure: 1/2.5 sec at f/22, ISO 100.

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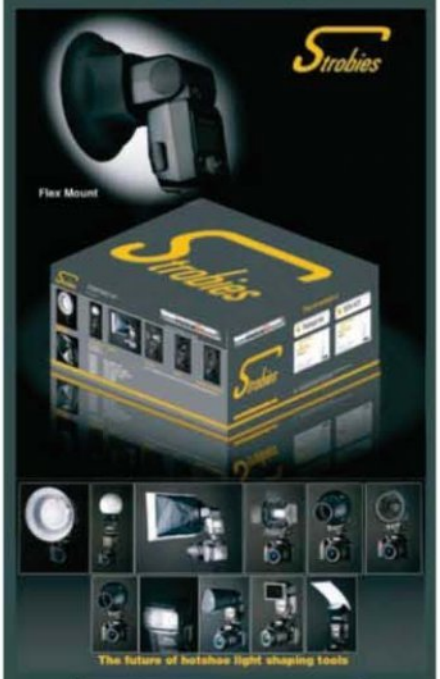

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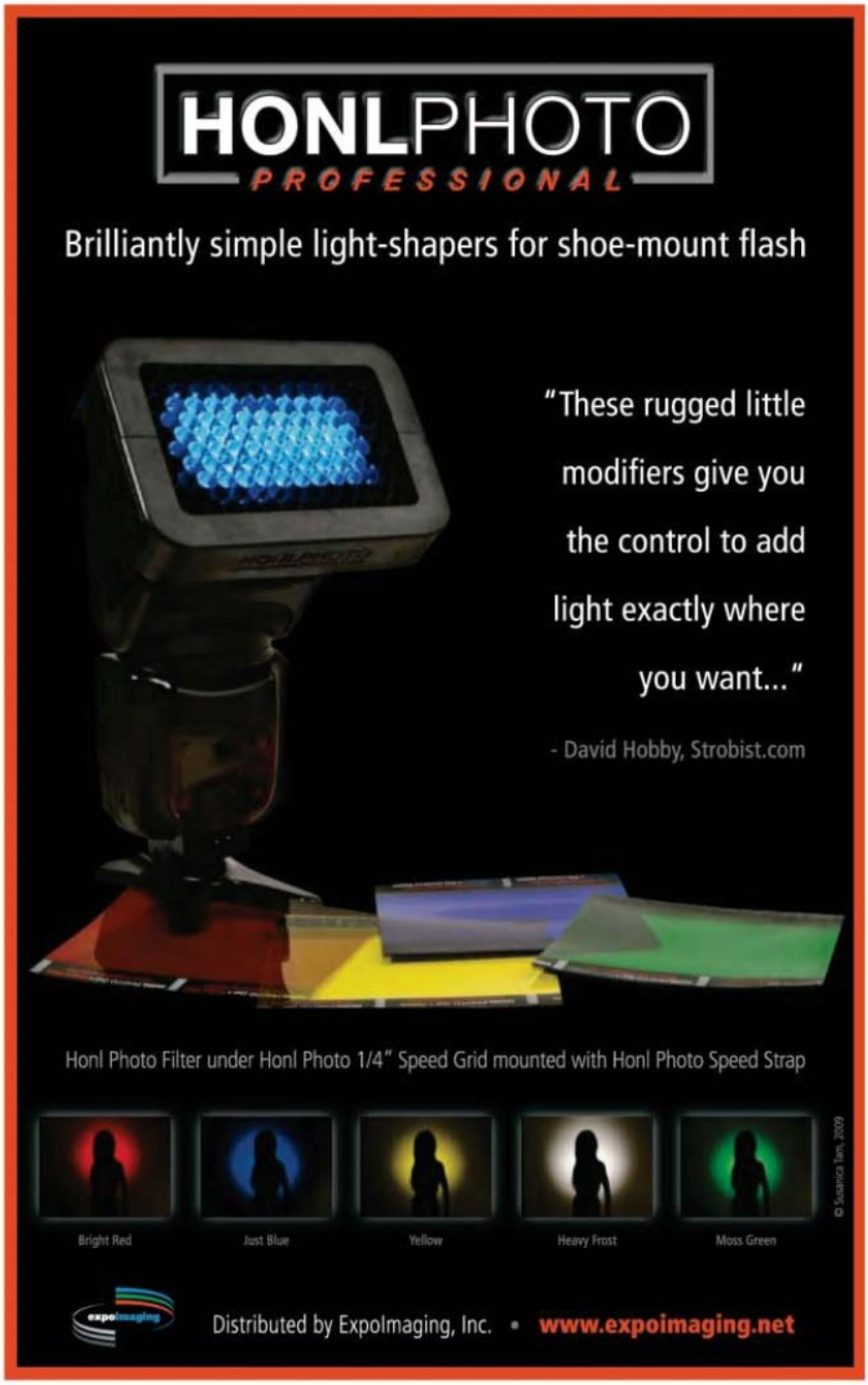
surprise that it has a handful of scene modes on the top dial. When you turn it, the LCD displays a brief description of the selected shooting mode.

And the A380 has Sony's new graphical interface for people who are just learning photographic concepts. It shows a scale for aperture and another for shutter speed. This has a running figure at the faster end and a standing one at the slow end, implying that you need faster speeds for moving objects. It's a nice touch for beginners—and if you don't like it, you can easily switch to an alternate display mode.

Bottom Line

The Alpha 380 has a lot to offer DSLR newcomers, particularly those who are already used to shooting in live view, or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VITAL STATISTICS

IMAGING: 14.2MP effective, APS-C-sized CCD sensor captures images at 4592x3056 pixels with 12 bits/color in RAW mode.
STORAGE: Memory Stick PRO Duo, SD, and SDHC. Stores JPEG, ARW RAW, and RAW + JPEG files.
BURST RATE: Full-sized JPEGs (Fine mode): 2.5 frames per second up to card capacity. RAW (12-bit): Up to 6 shots at 2.5 fps.
AF SYSTEM: TTL phase detection with 9 illuminated focus points (1 center cross-type). Single-shot and continuous with tracking. Tested sensitivity down to –1 EV (manufacturer rated to 0 EV) at ISO 100, f/1.4.
LIVE VIEW: TTL phase detection.
SHUTTER SPEEDS: 1/4000 to 30 sec plus B (1/3-EV increments).
METERING: TTL metering using 40-segment honeycomb-pattern evaluative, center-weighted, partial and spotmetering. 2–20 EV (at ISO 100).
ISO RANGE: ISO 100–3200 (in 1-EV increments).
FLASH: Built-in pop-up with TTL autoflash with +/-2-EV exposure compensation (1/3 EV increments), GN 33 (ISO 100, feet), covers 18mm lens field of view. Flash sync to 1/160 sec. Dedicated Sony/Minolta hot-shoe and wireless control of optional flash.
VIEWFINDER: Fixed eye-level pentamirror.
LCD: 2.7-in. TFT with 230,400-dot resolution.
OUTPUT: Hi-Speed USB 2.0, mini HDMI video.
BATTERY: Rechargeable NP-FH50 Li-ion, CIPA rating, 510 shots.
SIZE/WEIGHT: 5.1x3.8x2.4 in., 1.1 lb with card and battery.
STREET PRICE: $850 with 18–55mm f/3.5–5.6 Sony DT SAM lens; $1,050 with 18–55mm f/3.5–5.6 and 55–200mm f/4–5.6 SONY DT SAM lenses.
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CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–400)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100)

EXTREMELY HIGH 2255

1500 2000 2500 3000 3500 4000

HIGH ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 7.34

14 12 10 8 6

HIGH ⟷ EXCELLENT

NOISE AT ISO

1.1	EXTREMELY LOW	100
1.7	LOW	200
1.9	LOW	400
2.3	MOD. LOW	800
1.8	LOW	1600
2.8	MODERATE	3200

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

EXTREMELY HIGH

LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

SLIGHTLY HIGH

LOW ⟷ EXT. HIGH

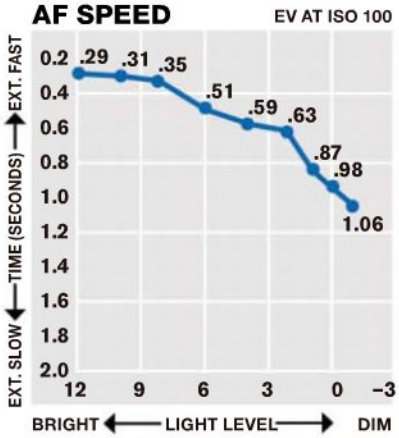
IMAGE STABILIZATION

2–3 STOPS

1 2 3 4 5 6

TESTED AT 200MM

AF SPEED EV AT ISO 100

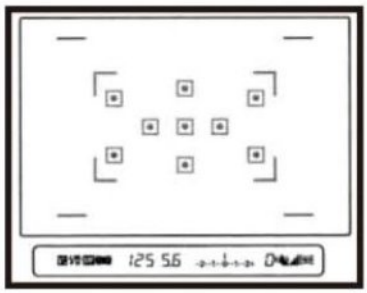


who have inherited Grandpa's Minolta lenses and want to keep using them. But anyone choosing among this Sony and the comparable Canon and Nikon models faces a tougher decision.

VIEWFINDER TEST

Accuracy: 95% (Excellent)

Magnification: 0.74X (Acceptable)



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TEST Sony 50mm f/1.8 DT SAM AF

Fast Prime

INEXPENSIVE IS THE NEW NORMAL

SONY SHOOTERS committed to the APS-C-sized sensor have a new fast 50 to consider. Launched alongside Sony's latest entry-level DSLRs (including the Alpha 380, page 70), it gives everyday shooters the benefits of limited depth of field without breaking the bank.

At $150 (street), it's a little pricier than Canon's EF 50mm f/1.8 II ($115, street) and Nikon's AF 50mm f/1.8D Nikkor ($135, street). Although these others cover a full-frame sensor, the Sony is made for APS-C sensors (sorry, A900 owners). In practical use, it scales up to a 75mm field of view.

The barrel and mount are plastic, making for a very light, though not so sturdy-feeling, lens. Its silver ring indicates Sony's Smooth Autofocus Motor (SAM)—while it focused relatively quickly and without much hunting on our A380, it was far from quiet. Manual focusing is aided by a nifty rubber edge on the front of the focus ring, as well as a very legible distance scale, but there's no aperture scale, and the action feels loose and scratchy.

On our lens bench, it had Excellent SQF results, particularly from f/8 through f/22. Distortion, measured with DxO Analyzer 3.0.2, was kept well under control. Since the lens is tailored to APS-C, not full-frame, it's no surprise that light falloff was gone by f/2.5. Close focusing was conveniently tight. Even more satisfying was its high magnification of 1:4.6, compared with 1:6.3 and 1:6.0, respectively, for the comparable Canon and Nikon.

If you're an Alpha shooter who's been stymied by too-slow shutter speeds, this lens is a very inexpensive way to boost them. And it'll let you blur out your backgrounds or shoot in low light like never before.

—Julia Silber

VITAL STATISTICS

50mm (48.67mm tested), f/1.8 (1.84 tested), 6 elements in 5 groups. Focus ring turns 90 degrees counterclockwise.

- **Diagonal view angle:** 32 degrees.
- **Weight:** 0.38 pound.
- **Filter size:** 49mm.
- **Mounts:** Sony AF, Minolta AF.
- **Street price:** $150.
- **Close-focusing distance:** 13.25 inches.
- **Maximum magnification ratio:** 1:4.56.

CERTIFIED TEST RESULTS

- **Distortion:** 0.13% (Slight) barrel.
- **Light falloff:** Gone by f/2.5.

SUBJECTIVE QUALITY FACTOR 50MM

Size	5x7	8x10	11x14	16x20	20x24
1.8			92.5	86.6	79.1
2.0			92.4	86.4	78.8
2.8			92.4	86.5	78.9
4.0			93.1	87.8	81.2
5.6			93.9	89.5	83.9
8.0				91.4	87.0
11.0				92.6	88.9
16.0				91.4	87.2
22.0				90.5	85.8

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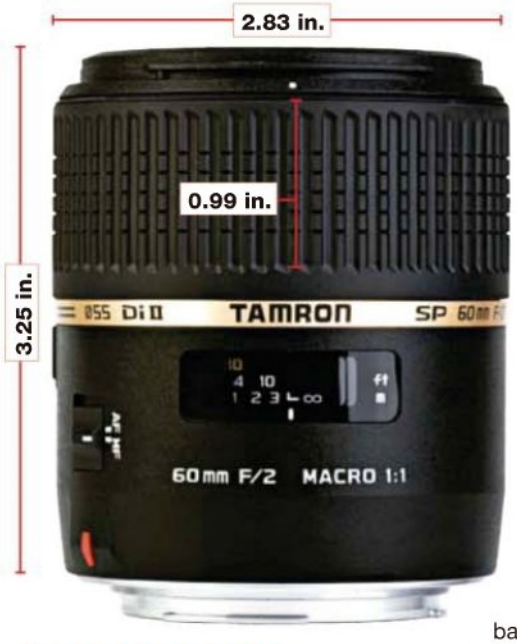
TEST Tamron SP 60mm f/2 Di II Macro AF

Get Close



A MACRO FOR PORTRAITS, TOO

THE WORLD'S fastest 1:1 digital macro lens ($570, street), this is also the fastest Tamron, and its first to allow manual focus while in autofocus mode. It has a very tight close-focusing distance, and it belongs to Tamron's top-tier SP family of Super Performing lenses. A full-framer, on most DSLRs it's a 90mm equivalent.

At 13.2 ounces, it's amazingly light and compact for an f/2, casting no shadow when used with the Canon EOS 50D's built-in flash. While the AF is fast and quiet, the manual-focusing action is unusually stiff. Tamron says this is intentional: The "heavy torque" makes it easier to find and hold focus within the macro range. Barrel markings are minimal—for example, it lacks a depth-of-field scale.

Its Excellent-range SQF numbers came in significantly better than those of the Canon 60mm f/2.8 EF-S macro. And in our DxO Analyzer 3.0.2 tests, its Imperceptible barrel distortion (0.08%) fell to an almost nonexistent 0.04% within the macro range. Similarly, vignetting improved as you focused closer, with falloff leaving the corners by f/2.8 at infinity and by f/2.5 at 9 inches. Added bonus: The close-up performance, significantly better than advertised, was 1:0.91.

Clearly a stellar macro tool, this 90mm equivalent, with its f/2.0 maximum aperture for defocused backgrounds, could also become a favorite portrait lens. —*Julia Silber*

VITAL STATISTICS

60mm (61.32mm tested), f/2 (2.11 tested), 14 elements in 10 groups. Focus ring turns 240 degrees counterclockwise.

- **Diagonal view angle:** 26 degrees.
- **Weight:** 0.83 pound.
- **Filter size:** 55mm.
- **Mounts:** Canon AF, Nikon AF. Sony AF coming soon.
- **Included:** Lenshood.
- **Street price:** $570.

CERTIFIED TEST RESULTS

- **Distortion:** 0.08% (Imperceptible) barrel.
- **Macro distortion:** 0.04% (Imperceptible) barrel.
- **Light falloff:** Gone by f/2.8.
- **Macro light falloff:** Gone by f/2.5.
- **Close-focusing distance:** 9 inches.
- **Maximum magnification ratio:** 1:0.91.

SUBJECTIVE QUALITY FACTOR 60MM

Size	5x7	8x10	11x14	16x20	20x24
2.0	97.8	97.2	95.4	90.9	84.8
2.8	98.1	97.8	96.1	92.4	87.5
4.0	98.2	97.7	96.2	92.8	88.2
5.6	98.2	97.7	96.2	92.8	88.2
8.0	98.0	97.5	95.9	92.2	87.2
11.0	97.8	97.1	95.4	91.4	85.9
16.0	97.4	96.6	94.6	89.9	83.5
22.0	96.9	96.1	93.7	87.8	79.8

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D5000 Smart. Sharp. Simply Brilliant

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The D5000 12MP DSLR Camera expands possibilities for photo and HD Video creativity with D-Movie mode, Vari-Angle LCD Monitor & 19 Automatic Scene Modes. It also incorporates a comprehensive set of in-camera editing features to make the most of captured images without the need of a computer.
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D90 Digital SLR

Engineered for Artistry

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.
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D700 Digital SLR

Power that Empowers

The D700 offers pro-level performance and an extensive array of features and innovations in a comfortably nimble platform. In addition to the Nikon-original FX-format CMOS sensor, the D700 incorporates Nikon's EXPEED Image Processing System, Nikon's renowned 51-point auto focus system with 3D Focus Tracking, Scene Recognition & a new active dust reduction system, two Live View shooting modes and more.
Nikon, Inc. limited warranty included 2009 Nikon Inc.

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Digital SLR's

Canon

NEW!

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The Journey Continues

In addition to an all-new 15.1 MP Canon CMOS sensor, DIGIC 4 Image Processor, a 3-inch Clear View LCD with anti-reflective and scratch-resistant coating, the EOS Rebel T1i adds remarkable Full HD video capture at resolutions up to 1920 x 1080. An HDMI port allows for quick connections to HDTVs and monitors for easy viewing of your stills and videos.

OLYMPUS

NEW!

E-620

Shoot Outside the Box

Six creative in-camera art filters, Multiple Exposure shooting and a swivel Live View 2.7" HyperCrystal III LCD offer artistic freedom and endless creative possibilities. The 12.3-MP Live MOS sensor & TruePic III+ processor provide exceptional picture quality. With in-body Image Stabilization, the E-620 is a camera that truly lets you shoot outside the frame.

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K-7 Kit

Explore. Capture. Captivate.

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AF18-270mm F/3.5-6.3 Di II VC (Vibration Compensation) LD Aspherical (IF) Macro

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ZR960

Affordable Performance

The ZR960 combines legendary Canon lens optics with the DIGIC DV Image Processor and a 680k Pixel CCD image sensor to deliver a full range of image quality. The ZR960 is specifically designed to make it easier to capture great video, with Canon's 41x Advanced Zoom, Image Stabilization, Quick Start, compatibility with optional Canon Lens Converters and Filters, a 2.7" Widescreen LCD with a Soft LCD video light, Joystick control, Level and Grid Markers and more.

FS200

NEW!

Fast, Flexible, Flash Memory

Canon's FS200 Flash Memory camcorder offers one of the most affordable ways to get stunning video in a light, compact and user-friendly package. Adding to the usefulness of this camcorder is Canon's Quick Charge - which reduces the recharge time for the FS200's battery and Pre-Record gives you a head start on capturing the action. The FS200 is a Flash Memory camcorder that's hard to beat and still unmistakably Canon.

Vixia HF200

FULL HD 1080

Setting a New Standard for High Definition

The VIXIA HF200 delivers brilliant video and still photos through Canon's 3.89 Megapixel CMOS image sensor and DIGIC DV III image processor. It is ultra lightweight and brings the ease and convenience of Flash Memory. This technology, the same used in advanced laptop computers, MP3 players, PDAs and cell phones, allows the VIXIA HF200 to record up to 6 hours of crisp, high definition video (LP Mode) to a removable flash memory card.

Vixia HV40

FULL HD 1080

NEW!

Shoot. Capture. See. Be HD.

The Canon VIXIA HV40 HDV Camcorder shares the core components found within the VIXIA line, but also offers a Genuine Canon 10x HD Video Lens and 2.96 Megapixel Full HD CMOS Image Sensor. It also allows consumers to record in native 24p Mode, a feature previously found only on Canon's professional camcorders. Native 24p allows consumer to capture and record 24 progressive frames per second to a HDV tape, a big advantage for the serious filmmaker.

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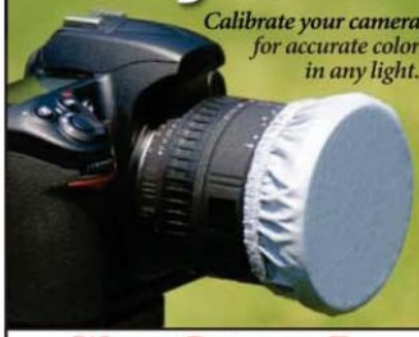

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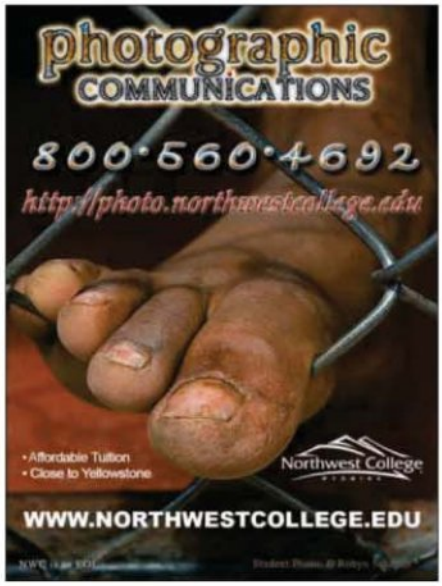

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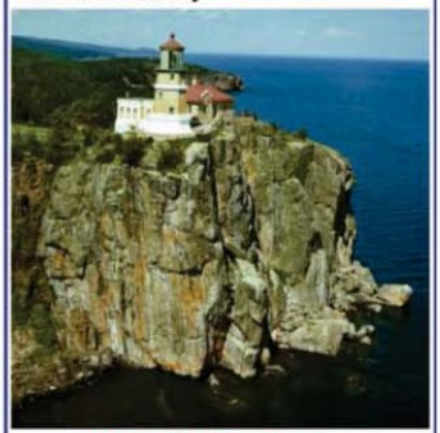

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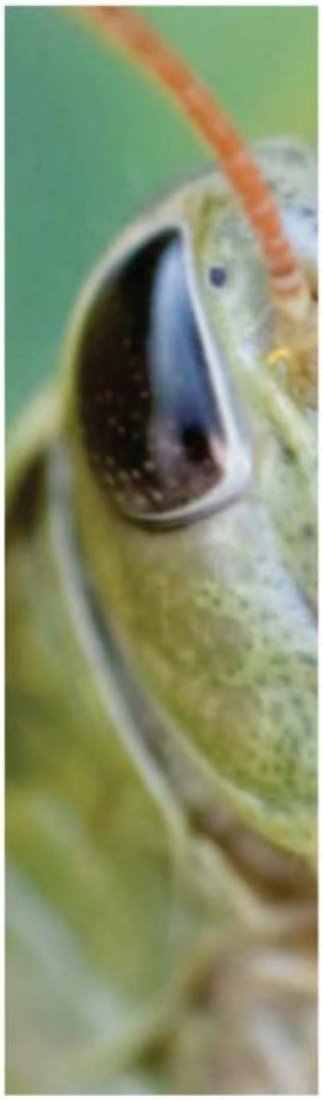
Text and photos by Lindsay Adler

Clarity Control

A BETTER WAY TO FINESSE SHARPNESS

COUNTLESS SOFTWARE tools have been designed to increase the apparent sharpness in a photo, but very few of them work as well as the Clarity adjustment in Adobe Camera Raw and in Lightroom 2.0's Develop module. Clarity increases the contrast—the "pop"—in the midtones of an image. This effect appears natural because it's not applied globally—the highlights and shadows in the image stay put. Here are two examples of ways to use this tool. (No RAW file? Don't forget, ACR works on JPEGs, too.)



1 Enhance detail: If a photo appears slightly soft, as in this close-up, Clarity can provide a quick fix. Here, +35 was applied with the Clarity slider. As with Unsharp Mask, Clarity can create a halo effect when overdone, so always check your image at 100% magnification to make sure you haven't gone too far.

2 Suppress detail: As with several Adobe Camera Raw adjustments, Clarity can be set to a negative level. In this shorescape, a Clarity level of –60 tones down the sharp detail in the rocks to create a visually intriguing and surreal blur effect that appears almost ghostly.

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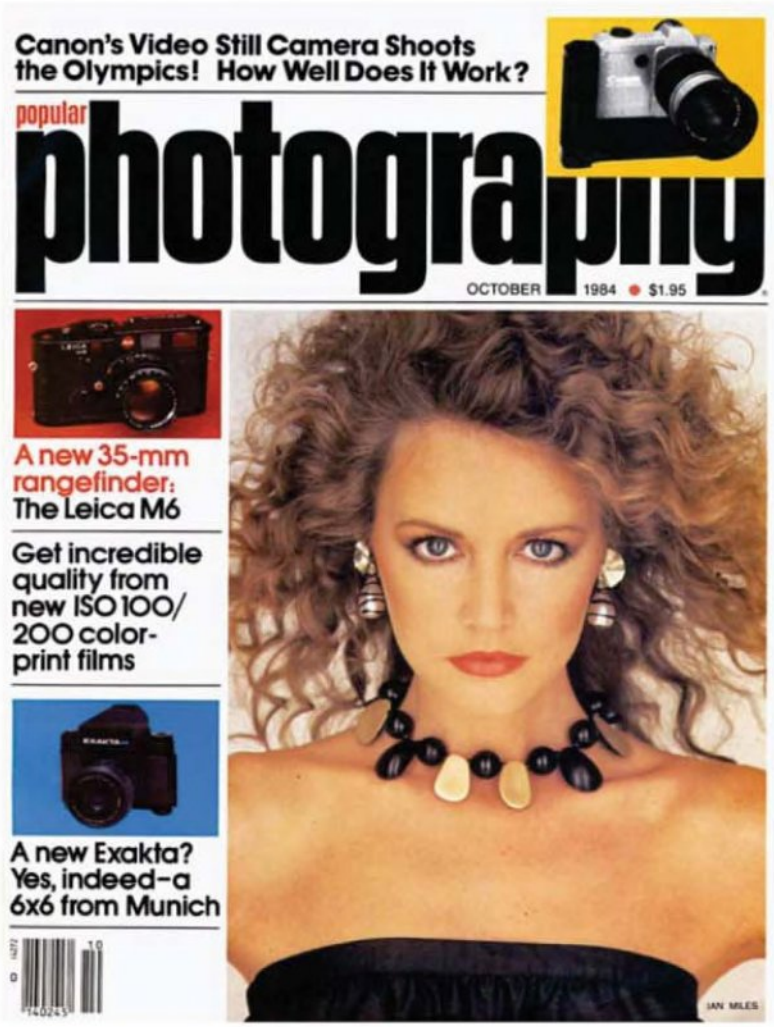
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IAN MILES

25 Years Ago

OCTOBER 1984

THE COVER: This photo of model Lynn Brooks was taken by Ian Miles for a Royal Silk catalog. He used a Nikon F2 SLR and a 105mm f/2.5 lens with a warming filter on Kodachrome 25 film. Lighting came from diffused Dynalite electronic flash units placed on either side of the model and bounced back onto her from white boards. Their reflections produced the "cat's-eye" effect clearly visible in the catchlights in her eyes.

CANON GOES ELECTRONIC: This impressive Canon camera was a prototype electronic camera used at the Los Angeles Summer Olympics. The camera, Still Video System D413, was used by Japanese press photographers, who transmitted their images to the Yomiuri Press Agency in Tokyo. Weighing 3.31 pounds and measuring 7.5x2.8x2.9 inches, it boasted 400,000 pixels of resolution. Images were stored on a 1.85-inch "video floppy" magnetic disk.

IMAGE OF GRIEF: The heartbreak of war was captured by *Denver Post* photographer Tony Suau the day before Memorial Day. This picture, together with his equally heartrending photo of children affected by the Ethiopian famine, won Suau a Pulitzer Prize for feature photography.

THE VIRTUOSO: The noted violinist Jack Benny, who also doubled as a comedian, was caught by photographer Ray Fisher in 1962 as he warmed up just before going on stage. The bare bulbs at Benny's makeup table provided the lighting. Fisher, who specialized in available-light portraits of celebrities, used a Nikon F, 35mm lens, and Kodak Tri-X film (ISO 400). The exposure was 1/30 sec at f/2.8.

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- 12.1 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.2-24.8mm f/2.7-5.6 (35mm equiv. 35-140mm) • SD/SDHC Card Slot
- Dimensions 3.76 x 2.46 x 1.22"
- Weight 5.47 oz

12 Mega Pixels
Blue, Green, Grey, Pink #CAPSA1100*

Canon Powershot SD960 IS
- *HD Video Recording*
- *Optical Image Stabilization*
- 12.1 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 5-20mm f/2.8-5.8 (35mm equiv. 28-112mm)
- SD/SDHC Card Slot • Face Detection
- Dim. 3.85 x 2.12 x 0.87" • Weight 5.11 oz

12 Mega Pixels
Blue, Gold, Pink, Silver #CAPSSD960*

Canon Powershot SD1200 IS
- *Optical Image Stabilizer System*
- 10.3 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35mm equiv. 35-105mm) • SD/SDHC Card Slot
- Dim. 3.48 x 2.16 x 0.86" • Weight 4.23 oz

10 Mega Pixels
Blue, Dark Grey, Light Grey, Green, Orange, Pink #CAPSSD1200*

Canon Powershot G10
Optical Image Stabilizer System
- 14.7 MegaPixels • 3" LCD Monitor
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- 5x Optical Zoom • 4x Digital Zoom
- 6.1-30.5mm f/3.2-5.9 (35 equiv. 28-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.1 x 4.3 x 1.8"
- Weight 12.3 oz

14 Mega Pixels
#CAPSG10*

FUJIFILM FinePix F200EXR
- *Super CCD EXR Sensor*
- 12 MegaPixels • 3" LCD Monitor
- 5x Optical Zoom • Dual Image Stabilization
- 6.4-32mm f/3.3-5.1 (35 Equiv. 28-140mm)
- xD & SD/SDHC Card Slot • HD Video Out
- 48MB Built-in Memory • ISO 100-12800
- Dimensions 3.8 x 2.3 x 0.9"
- Weight 6.2 oz

12 Mega Pixels
#FUFPF200EXR

Nikon Coolpix S60
- *Optical VR Image Stabilization*
- 9.0 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
- SD/SDHC Card Slot • 38MB Built-in Memory
- Dim. 3.6 x 2.3 x 0.9" • Weight 4.4 oz

9 Mega Pixels
Black, Bronze, Burgandy, Pink, Red, White #NICPS60*

Nikon Coolpix P90
- *4-Way VR Image Stabilization*
- 12.1 MegaPixels • 3" Vari-Angle LCD
- 24x Optical Zoom
- 4.6-110.4mm f/2.8-5 (35mm Equiv. 24-624mm)
- SD/SDHC Card Slot • 47MB Built-in Memory
- Dimensions 3.3 x 4.53 x 3.9"
- Weight 16.2 oz

12 Mega Pixels
#NICPP90*

Olympus Stylus Tough-6000
- *Shockproof, Waterproof, Freeze proof*
- *Dual Image Stabilization*
- 10 Megapixels • 2.7" LCD Monitor
- 3.6x Optical Zoom • 5x Digital Zoom
- 5-18.2mm f/3.1-5.9 (35 Equiv. 28-102mm)
- xD card slot • 42MB Internal Memory
- Dim. 3.8 x 2.5 x 0.88" • Weight 5.3 oz

10 Mega Pixels
Blue, White, Yellow #OLST6000*

Olympus Stylus 7000
- *Dual Image Stabilization*
- 12 Megapixels • 3.0" LCD Monitor
- 7x Optical Zoom • 5x Digital Zoom
- 6.6-46.2mm f/3.5-5.3 (35mm Equiv. 39-260mm) • In Camera Panorama
- xD card slot • 16MB Internal Memory
- Dimensions 3.8 x 2.2 x 1" • Weight 4.7 oz

12 Mega Pixels
Black, Blue, Silver #OLS7000*

Panasonic Lumix DMC-ZS3
- *MEGA O.I.S. Optical Image Stabilizer*
- 10.1 Megapixels • 3.0" LCD Monitor
- 12x Optical Zoom • 4x Digital Zoom
- 4.1-49.2mm f/3.3-4.9 (35 equiv. 25-300mm) Leica DC Vario-Elmarit lens • HD Video Cap1ture
- SD/SDHC Card Slot • 45MB built-in Memory
- Dim. 4.07 x 2.35 x 1.29" • Weight 7.3 oz

10 Mega Pixels
Blue, Red, Silver #PADMCZS3*

PENTAX Optio W80
- *Waterproof • Shockproof • Coldproof*
- *HD Movie HD Video Recording*
- 12.1 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 6.25x Digital Zoom
- 5-25mm f/3.5-5.5 (35 Equiv. 28-140mm) Lens
- Shake Reduction Technology • SD/SDHC Card Slot • Dim. 3.9 x 2.2 x 1.0" • Wt. 4.4 oz

12 Mega Pixels
Blue, Grey, Red #PEOW80*

SONY CyberShot DSC-W180
- 10.1 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 6.2-18.6mm f/2.5-5.1 (35 Equiv. 35-105mm) Lens • MS Duo/Pro Duo Card Slot
- Smile Shutter Technology • SteadyShot Image Stabilization • In-camera Retouching
- Dimensions 3.62 x 2.25 x 0.75"
- Weight 3.8 oz

10 Mega Pixels
#SODSCW180

SONY CyberShot DSC-T90
- *Super SteadyShot® image stabilization*
- 12.1 MegaPixels • 3.0" LCD Monitor
- 4x Optical Zoom • 2x Digital Zoom
- 6.8-24.7mm f/3.5-4.6 (35 Equiv. 35-140mm) Carl Zeiss Vario-Tessar Lens
- MS Duo/Pro Duo Card Slot
- Dim. 3.75 x 2.375 x 0.6" • Weight 5.3 oz

12 Mega Pixels
Black, Blue, Pink, Silver, Titanium #SODSCT90*

SONY CyberShot DSC-H20
- *Super SteadyShot® image stabilization*
- 10.1 MegaPixels • 3.0" LCD Monitor
- 10x Optical Zoom • 2x Digital Zoom
- 6.3-63mm f/3.5-4.4 (35 Equiv. 38-380mm) Carl Zeiss Vario-Tessar Lens
- MS Duo/Pro Duo Card Slot
- Dimensions 4.25 x 2.75 x 1.875"
- Weight 9.8 oz

10 Mega Pixels
#SODSCH20*

Memory Cards

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2GB	14.95	28.95	—	—	—	—	—	—	13.50	—	—	—
4GB	19.95	44.95	18.95	—	49.95	29.95	34.95	58.95	24.95	33.95	60.95	68.50
8GB	29.95	87.95	24.50	22.95	79.95	46.95	54.95	109.95	39.95	54.39	114.00	132.95
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1GB	7.95	—	8.50	—	—	—	—	—	—	7.95	14.95	19.95	—	—	8.95
2GB	8.95	14.50	8.95	9.95	6.95	7.50	16.95	23.50	7.95	12.50	—	—	8.50	14.50	—
4GB	—	—	14.95	17.95	—	—	—	—	—	—	—	—	—	—	—
8GB	—	—	24.95	25.95	—	—	—	—	—	—	—	—	—	—	—

XD xD Memory

Type M	1GB	2GB
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SD HC Secure Digital High Capacity

	Delkin			Kingston				Lexar			Panasonic			Sandisk				
	Pro			Standard			Micro	Standard	Platinum II	133x	6 MBs	10 MBs	20 MBs	Standard	Ultra II		Extreme III – Class 6		Micro
	Class 2	Class 4	Class 6	Class 2	Class 4	Class 6		Class 2	60x Class 4	Class 6	Class 6	Class 4	Class 6	Class 2	Class 2	Class 4	20MBs	30MBs	
4 GB	17.95	—	16.95	10.89	11.95	14.50	9.95	7.50	22.50	34.95	—	12.50	24.50	9.95	—	19.95	34.95	44.00	12.95
8GB	26.95	—	24.95	19.95	19.95	23.50	19.95	12.99	38.95	61.95	43.95	—	—	19.95	—	34.95	54.95	74.00	29.95
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12 MegaPixels

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Quick Dial 64

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14 MegaPixels

K7 Body Only ..... #PEK7

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"D-SLR" Digital SLR Camera

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- *In-Body Image Stabilization*
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12 MegaPixels

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10 MegaPixels

Kit with 18-55mm Lens #SODSLRA230L
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Panasonic Lumix DMC-GH1
"D-SLR" Digital SLR Camera

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- *HD Video Recording*
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- Electronic viewfinder
- 3" Free-angle LCD Monitor
- Mega O.I.S. Image Stabilization
- Uses 4/3 Full Frame Leica-Panasonic-Olympus Lenses (1.5x factor)
- iA (Intelligent Auto) Mode
- High Sensitivity (ISO 3200)
- SD/SDHC Card Slot
- Self Cleaning Sensor

12 MegaPixels

Kit with 14-140mm ..... #PADMCGH1*

SONY Alpha A900
"D-SLR" Digital SLR Camera

- *Dual BIONZ processing engines*
- *In-Camera Image Stabilization*
- 24.6 MegaPixels 35mm full-frame sensor • 5 fps Burst • USB 2.0
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor)
- CF & MS Card Slots
- 13 Creative shooting styles
- HDMI output & Photo TV HD mode
- Dust & Weather-Resistant
- ISO 100-6400

24 MegaPixels

A900 Body Only ..... #SODSLRA900

SLR Lenses & Flashes

Quick Dial 64

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Exclusively designed for use with Digital SLRs*
- ED glass element
- Ideal for not only macro photography but also as a portrait lens
- Minimum focus 9.45"
- 52mm filter diameter
- Weight 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED AF Zoom Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 76.5-306mm
- Ideal for portraiture, sports and scenery
- Quick-Shift Focus System
- Minimum focus 3.6'
- 52mm filter diameter
- Weight 9 oz

SONY HVL-F58AM Shoe Mount Digital Flash

- Guide No. 190'
- TTL Dedication
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Vari-Power
- Auto WB Adjustment
- High-Speed Sync
- Wireless Ratio Control
- Weight 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss Vario-Sonnar T* DT Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 24-120mm
- Ideal for snapshots, portraits, interiors or outdoor scenery
- Minimum focus 13.8"
- 62mm filter diameter
- Weight 15.5 oz

OLYMPUS

Flash System

FL-20 Flash	$104.95
FL-36R Flash	$206.95
FL-50R Flash	$399.95
RF-11 Ring Flash	$224.95
SRF-11 Ring Flash Set	$491.95
TF-22 Twin Flash	$449.95
STF-22 Twin Flash Set	$599.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye ED	$694.99
35/3.5 Macro ED (52ø)	$206.95
50/2.0 Macro ED (77ø)	$449.95
150/2.0 ED (82ø)	$2,204.95
300/2.8 ED	$5,953.95
7-14/4.0 ED (72ø)	$1,749.95
11-22/2.8-3.5 ED (72ø)	$719.95
12-60/2.8-4 ED SWD (72ø)	$899.95
14-42/3.5-5.6 ED (58ø)	$205.95
18-180/3.5-6.3 ED (62ø)	$449.95
35-100/2.0 ED (77ø)	$2,249.99
40-150/4-5.6 ED (58ø)	$144.95
50-200/2.8-3.2 ED SWD (67ø)	$1,034.95
90-250/2.8 ED (105ø)	$5,495.95
EC-14 1.4x Teleconverter	$375.95
EC-20 2x Teleconverter	$431.95
MF-1 OM Lens Adapter	$99.95

PENTAX

AF Flash System

AF-360FGZ	
AF-540FGZ	

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	
15/4.0 ED AL (49ø)	
21/3.2 AL Limited *"Pancake"* (49ø)	
35/2.8 Macro Limited (49ø)	
40/2.8 Limited *"Pancake"* (49ø)	
55/1.4 Limited (58ø)	
70/2.4 Limited *"Pancake"* (49ø)	
200/2.8 ED IF	
300/4.0 ED IF SDM (77ø)	
10-17/3.5-4.5 ED IF (77ø)	
12-24/4 ED AL IF (77ø)	
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
18-250/3.5-6.3 ED IF AL (62ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	
43/1.9 Limited *"Pancake"* (49ø)	
50/1.4 (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA Macro (49ø)	
28-80/3.5-5.6 J FA AL (58ø)	

SONY

Compatible with Maxxum D-SLRs Flash System

HVL-F42AM	$299.99
HVL-F58AM	$499.99

Digital Lenses

16/2.8 Fish-eye	$849.99
20/2.8 (72ø)	$599.99
28/2.8 (49ø)	$269.99
35/1.4 (55ø)	$1,369.99
50/1.4 (55ø)	$369.99
50/2.8 Macro (55ø)	$479.99
85/1.4 *Carl Zeiss* (72ø)	$1,369.99
100/2.8 Macro (55ø)	$679.99
135/1.8 *Carl Zeiss* (77ø)	$1,479.99
135/2.8 STF (72ø)	$1,249.99
300/2.8 G APO	$6,299.99
500/8 Reflex	$749.99
11-18/4.5-5.6 DT (77ø)	$699.99
16-35/2.8 ZA SSM *Carl Zeiss* (77ø)	$1,899.99
16-80/3.5-4.5 DT *Carl Zeiss* (62ø)	$749.99
16-105/3.5-5.6 DT (62ø)	$599.99
18-200/3.5-6.3 DT (62ø)	$529.99
18-250/3.5-6.3 DT (62ø)	$579.99
24-70/2.8 *Carl Zeiss* (77ø)	$1,599.99
70-200/2.8 G APO (77ø)	$1,799.99
70-300/4.5-5.6 G (62ø)	$849.99
75-300/4.5-5.6 (55ø)	$249.99
1.4x Teleconverter	$479.99
2x Teleconverter	$479.99

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Canon Digital Rebel XS
"D-SLR" Digital SLR Camera

Quick Dial 64

- 10 MegaPixels CMOS Sensor
- 2.5" LCD Monitor
- Live View Function
- SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto Lighting Optimizer
- 3.0 fps Continuous Shooting
- ISO 100-1600 • USB 2.0
- Picture Style Settings
- Integrated Cleaning System

Digital Rebel XS Kits
Black Kit with 18-55mm IS **#CAEDRXSKB**
Silver Kit with 18-55mm IS **#CAEDRXSKS**

Canon EOS-50D
"D-SLR" Digital SLR Camera

- ***RAW and sRAW Image Capture***
- 15.1 MegaPixels
- 3.0" Clear View VGA LCD
- Live View Function • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • USB 2.0
- "Picture Style" Settings
- Versatile Exposure Metering System
- HDMI output that enables the display of your photographs on any HDTV with HDMI ports

Body Only ..... **#CAE50D**
Kit with 28-135mm IS USM Lens ..... **#CAE50D28135**

Canon Digital Rebel XSi
"D-SLR" Digital SLR Camera

- 12.2 MegaPixels CMOS Sensor
- 3" LCD Monitor
- SLR viewfinder
- Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- ISO 100-1600 • USB 2.0
- Picture Style Settings
- Integrated Cleaning System

Body Only (Black or Silver)... **#CAEDRXSI***
Kit with 18-55mm IS ..... **#CAEDRXSIK***

Canon EOS-5D Mark II
"D-SLR" Digital SLR Camera

- ***Record HD Video***
- ***1080p Movie Mode***
- 21.1 Megapixel Full-Frame Sensor
- 3.0" High Resolution LCD Display
- SLR viewfinder • Live View Mode
- Uses Canon EF Lenses
- CF, MD Card Slot • USB 2.0
- Dust & Weather-Resistant
- Self Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only ..... **#CAE5D2**
Kit with 24-105mm IS ..... **#CAE5D224105**

Canon Digital Rebel T1i
"D-SLR" Digital SLR Camera

- ***HD 1080p, 720p, and VGA Video Capture***
- 15.1 MegaPixels CMOS Sensor
- 3" Clear View LCD with Live View
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- Auto or Manual Focus
- 3.4 fps Continuous Shooting
- ISO Expandable to 12,800
- RAW and/or JPEG

Body Only ..... **#CAEDRT1I**
Kit with 18-55mm IS ..... **#CAEDRT1IK**

Canon EOS-1D Mark III
"D-SLR" Digital SLR Camera

- ***Weather Resistant Body***
- ***Self-Cleaning Sensor***
- 10.1 MegaPixels
- SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses
- SD/SDHC & CF card slots
- 10 fps up to 110 shots in JPEG mode
- Picture Style Settings
- Fast AF system • USB 2.0
- Powerful Bundled Software
- ISO 100-3200 (expandable to 50 and 6400)

Body Only ..... **#CAE1D3**

Quick Dial 64

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46°
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 77mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-70/2.8 EF "L" USM Lens

- sealed and gasketed against dust & moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 580 EX II Shoe Mount Flash

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit 10 oz; Flash ring: 4.2 oz

Canon

Canon EOS Flash System (USA)

220EX	$99.95	270EX	CALL
430EX II	CALL	580EX II	CALL
MR-14EX Ringlight	$470.00	MT-24EX Twin Flash	$685.00

EF-S Lenses *For Digital Only*	IMP	USA
Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	$384.95	$400.00
10-22/3.5-4.5 USM (77ø)	$724.95	$749.00
17-55/2.8 **IS** USM (67ø)	$999.95	$1,030.00
17-85/4-5.6 **IS** USM (67ø)	CALL	CALL
18-55/3.5-5.6 **IS** (58ø)	$159.95	$170.00
18-200/3.5-5.6 **IS** (72ø)	CALL	CALL
55-250/4.0-5.6 **IS** USM (58ø)	CALL	CALL

EF Lenses	IMP	USA
15/2.8	$639.95	$659.95
20/2.8 USM (72ø)	$439.95	$449.95
24/2.8 (58ø)	$299.95	$309.95
28/2.8 (52ø)	$194.95	$199.95
28/1.8 USM (58ø)	$439.95	$459.95
35/2 (52ø)	$289.95	$299.95
50/1.8 (52ø)	$99.95	$114.95
50/1.4 USM (58ø)	$379.95	$399.95
50/2.5 Macro (52ø)	$264.95	$274.95
MP-E 65/2.8 1x-5x Macro (58ø)	$869.95	$899.95
85/1.8 USM (58ø)	$369.95	$379.95
100/2.8 USM Macro (58ø)	$509.95	$525.00
100/2 USM (58ø)	$404.95	$419.95
135/2.8 Soft Focus (52ø)	$319.95	$324.95
400/4.0 **DO IS** (52ø rear)	$5,349.95	$5,500.00
24-85/3.5-4.5 USM (67ø)	$314.95	$322.00
28-105/3.5-4.5 II USM (58ø)	CALL	$199.95
28-135/3.5-5.6 **IS** USM (72ø)	$399.95	$409.95
28-200/3.5-5.6 USM (72ø)	$339.95	$349.95
70-300/4.5-5.6 **DO IS** USM (58ø)	$1,169.95	$1,190.00
70-300/4-5.6 **IS** USM (58ø)	$529.95	$549.00
75-300/4.0-5.6 III (58ø)	$154.95	$159.95
75-300/4.0-5.6 III USM (58ø)	$189.95	$200.00
100-300 4.5-5.6 USM (58ø)	$284.95	$295.00

TS-E MF Lenses	IMP	USA
24/3.5 **"L"** II	CALL	$1,699.95
45/2.8	$1,179.95	$1,199.95
90/2.8	$1,179.95	$1,199.95

EF "L" Lenses	IMP	USA
14/2.8 USM II	$1,999.95	$2,020.00
24/1.4 II (77ø)	CALL	CALL
35/1.4 USM (72ø)	$1,234.95	$1,249.00
50/1.2 USM (72ø)	$1,399.95	$1,449.95
85/1.2 USM II (72ø)	$1,859.95	$1,899.95
135/2.0 USM II (72ø)	$979.95	$999.95
180/3.5 USM Macro (72ø)	$1,329.95	$1,349.95
200/2.0 **IS** USM (52ø)	$5,099.00	$5,300.00
200/2.8 USM (72ø)	$734.95	$749.00
300/4.0 **IS** USM (77ø)	$1,199.95	$1,229.95
300/2.8 **IS** USM (52ø rear)	$3,999.95	$4,100.00
400/2.8 **IS** (52ø rear)	$6,659.95	$6,800.00
400/5.6 USM (77ø)	$1,189.95	$1,199.95
500/4 **IS** USM (52ø rear)	$5,639.95	$5,800.00
600/4.0 **IS** (52ø rear)	$7,399.95	$7,600.00
16-35/2.8 USM II (82ø)	$1,479.95	$1,499.00
17-40/4.0 USM (77ø)	$734.95	$749.00
24-70/2.8 USM (77ø)	$1,249.95	$1,270.00
24-105/4 **IS** USM (77ø)	$1,079.95	$1,099.00
28-300/3.5-5.6 **IS** USM (77ø)	$2,349.95	$2,399.00
70-200/4.0 USM (67ø)	$599.95	$639.95
70-200/4.0 **IS** USM (77ø)	$1,069.95	$1,100.00
70-200/2.8 USM (77ø)	$1,229.95	$1,249.00
70-200/2.8 **IS** USM (77ø)	CALL	CALL
100-400/4.5-5.6 **IS** USM (77ø)	$1,489.95	$1,500.00
1.4x II Teleconverter	$299.95	$309.95
2x II Teleconverter	$299.95	$309.95

USA = Imported & Warrantied by Canon USA **IMP** = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

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Nikon D40
"D-SLR" Digital SLR Camera

- *Compact and Lightweight*
- 6.1 MegaPixels
- 2.5" LCD Monitor
- SLR Viewfinder
- SD, SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- Auto or Manual Focus
- ISO 200-1600 • USB 2.0
- Nikon Inc. limited warranty included

6 MegaPixels

Kit with 18-55mm DX.....#NID401855

Nikon D300
"D-SLR" Digital SLR Camera

Quick Dial 64

- *Self-Cleaning Sensor*
- *HDMI video out*
- 12.3 MegaPixels
- 3" LCD Monitor • Live View Shooting
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 6 fps Burst
- 51-Point AF System • USB 2.0
- Shutter Rated to 150,000 Cycles
- 200-3200 ISO (100-6400 with Boost)
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only.....#NID300
Kit with 18-135mm DX....#NID30018135
Kit w/18-200mm DX VR..#NID30018200

Nikon D5000
"D-SLR" Digital SLR Camera

- *HD 720p Video Capture with Exposure Control*
- 12.3 MegaPixels
- 2.7" Vari-angle LCD • Live View Mode
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Image Editing
- GPS Geotagging (optional)
- Personal Picture Control Settings
- 4 fps Burst Mode
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only.....#NID5000
Kit with 18-55mm VR.....#NID50001855

Nikon D700
"D-SLR" Digital SLR Camera

- *Self Cleaning Sensor*
- FX-format CMOS (full frame)
- 12.1 MegaPixels • Live View
- 3" VGA LCD Monitor • USB 2.0
- SLR viewfinder • 5 fps Burst
- 51-point AF System
- Uses Nikon AF Lenses
- CompactFlash Card Slot
- Dust and Water Resistant
- Active D-Lighting Mode
- HDMI Video Out • ISO 6400
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only.....#NID700
Kit with 24-120mm VR.....#NID70024120

Nikon D90
"D-SLR" Digital SLR Camera

- *D-Movie mode record 720p HD movie clips*
- 12.3 MegaPixels
- 3.0" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- In-Camera Image Editing
- Scene Recognition System
- Active D-Lighting • ISO 100-3200
- GPS geo-tagging • USB 2.0
- Self Cleaning Sensor • 4.5 fps Burst
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only.....#NID90
Kit with 18-105mm VR.....#NID9018105

Nikon D3X
"D-SLR" Digital SLR Camera

- NEF (RAW) Files at 12- or 14-bit Color
- 24.5 Megapixel Resolution
- Nikon EXPEED Image Processor
- 3" Super-density LCD Monitor
- Accepts Nikon AF Lenses
- FX-format (full frame) CMOS Sensor
- Live View Shooting Modes
- 5 fps Continuous at Full Resolution
- Scene Recognition System
- Virtual Horizon Indicator
- Dual CF Card Slots
- Nikon Inc. limited warranty included

24 MegaPixels

Body Only.....#NID90

SLR Lenses & Flashes

Quick Dial 64

10-24mm f/3.5-4.5 DX AF-S Wide Zoom AF Lens

- *Exclusively designed for use with Digital SLRs*
- Silent Wave Motor
- ED (Extra-low Dispersion)
- Super Integrated Coating
- 35mm equiv. 15-36mm
- Minimum focus 0.8'
- 77mm filter diameter
- Weight 16.2 oz

24-70mm f/2.8 G AF-S ED-IF Wide Zoom AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

18-200mm f/3.5-5.6 DX G VR AF-S ED-IF Digital Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

50mm f/1.4 G AF-S Portrait AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Silent Wave Motor
- Super Integrated Coating
- Minimum focus 1.5'
- 58mm filter diameter
- Weight 9.9 oz

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
DX ED-IF Lenses for Digital Only	**IMP**	**USA**
10.5/2.8 Fish-Eye	$684.95	$699.95
35/1.8 G AF-S (52ø)	CALL	$199.95
10-24/3.5-4.5 G AF-S (77ø)	CALL	CALL
12-24/4 G AF-S (77ø)	CALL	CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)	$619.95	$629.95
17-55/2.8 G AF-S (77ø)	CALL	CALL
18-55/3.5-5.6 G AF-S II (52ø)	$109.95	$119.95
18-55/3.5-5.6 G AF-S **VR** (52ø)	$174.95	$189.95
18-70/3.5-4.5 G AF-S (67ø)	CALL	CALL
18-105/3.5-5.6 G AF-S **VR** (67ø)	CALL	$359.95
18-200/3.5-5.6 G AF-S **VR** (72ø)	$689.95	$709.95
55-200/4-5.6 G AF-S (67ø)	$179.95	$184.95
55-200/4-5.6 G AF-S **VR** (67ø)	$219.95	$229.95
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	$1,549.95	$1,719.95
16/2.8 D (39ø) with Hood	$879.95	$919.95
20/2.8 D (62ø)	$549.95	$569.95
24/2.8 D (52ø)	$354.95	$364.95
24/3.5 D ED **PC-E** (77ø)	$1,959.95	$1,999.95
28/2.8 D (52ø)	$259.95	$269.95
35/2.0 D (52ø)	$349.95	$359.95
45/2.8 D ED **PC-E** Micro (77ø)	$1,849.95	$1,899.95
50/1.8 D (52ø)	$129.95	$134.95
50/1.4 D (52ø)	$319.95	$339.95
50/1.4 G AF-S (58ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
60/2.8 D Micro (62ø) (1:1)	$464.95	$479.95
60/2.8 G AF-S ED Micro (62ø)	$534.95	$549.95
85/1.8 D (62ø) with Hood	$439.95	$449.95
85/1.4 D IF (77ø)	$1,169.95	$1,239.95
85/2.8 **PC-E** Micro (77ø)	$1,729.95	$1,799.95
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	CALL	$899.95
105/2.0 DC D with Hood (72ø)	$1,029.95	$1,089.95
135/2.0 DC D (72ø)	CALL	$1,269.95
180/2.8 D ED-IF (72ø)	$879.95	$919.95
200/2 G AF-S ED-IF **VR** (52ø)	$4,899.95	$5,099.95
200/4 D ED-IF Micro w/Case (62ø)	$1,629.95	$1,649.95
300/4.0 D AF-S ED-IF (77ø)	$1,399.95	CALL
300/2.8 G AF-S **VR** (52ø-R)	CALL	CALL
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	$1,799.95
17-35/2.8 D (77ø)	CALL	$1,779.95
18-35/3.5-4.5 ED-IF (77ø)	$579.95	$599.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	$1,769.95
24-85/2.8-4.0 D (72ø)	$679.95	$699.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	$589.95	$609.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	CALL	CALL
70-300/4.0-5.6 G (62ø)	$144.95	$159.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	$524.95	$539.95
80-200/2.8 D with Collar (77ø)	$1,049.95	$1,099.95
80-400/4.5-5.6 D **VR** (77ø)	CALL	CALL
200-400/4 G AF-S ED-IF **VR** (52ø)	$6,279.95	$6,299.95
TC-14E II (1.4x) Teleconverter	CALL	CALL
TC-17E II (1.7x) Teleconverter	CALL	CALL
TC-20E II (2x) Teleconverter	CALL	CALL

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight i-TTL Shoe Mount Flash

- Guide No. 98'
- Recycling Time 3.5 Seconds
- Bounce & Swivel Head
- Zoom Head (24-85mm)
- Multiple Flash Exposure Modes
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Seconds
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

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- Large Illuminated LCD panel
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- Bounce Head
- Zoom Head (28-105)
- Weight 14.9 oz

#VI285HV **$89.95**

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- Guide No. 138'
- High-speed flash sync
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- Swivel Head
- Zoom Head (28-105)

for Canon
#MES8AF1C **$399.95**
for Nikon
#MES8AF1N **$399.95**

Tokina 11-16mm f/2.8 Pro DX AT-X Fisheye AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

for Canon or Nikon
#TO1116Z8PDX* **$599.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Mag. ratio of 1:4.5
- 67mm filter diameter
- Weight 15.2 oz

for Canon, Nikon or Sony/Minolta
#T0175028* **$499.00**

SIGMA 18-50mm f/2.8 EX Macro DC Super Wide Angle Lens

- *Exclusively designed for use with digital SLRs*
- Minimum focus 7.9"
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

for Canon, Nikon, Sigma, Olympus, Pentax, or Sony/Minolta
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SIGMA 18-200mm f/3.5-6.3 OS DC (Optical Stabilizer) Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

for Canon, Nikon or Sigma
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SIGMA 70-200mm f/2.8 II EX APO Macro HSM DG

- *Desirable for Digital SLR Cameras*
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- 77mm filter diameter
- Tripod collar • Wt. 48 oz

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SIGMA EM-140 DG TTL Ringlight

- Wireless TTL flash control
- High Speed Synchro flash
- Ideal for photographing subjects in fine detail - close-up photography

for Canon, Nikon, Sigma, Pentax, Sony/Minolta
#SIEM140DG* **$379.00**

Tokina

DX Models – Designed for Digital SLR cameras only	SKU #	Canon EOS	Nikon AF
DX 35/2.8 Pro Macro (52ø)	#TO3528PDX*	$399.95	$399.95
DX 10-17/3.5-4.5 ATX Fisheye	#TO1017X*	$579.95	$579.95
DX 11-16/2.8 Pro (77ø)	#TO1116Z8PDX*	$599.95	$599.95
DX 12-24/4.0 Pro (77ø)	#TO1224AF*	$399.95	$399.95
DX 12-24/4.0 Pro II (77ø)	#TO1224ADX*	$499.95	$499.95
DX 16-50/2.8 Pro (77ø)	#TO1650Z8DX*	$599.95	$599.95
DX 50-135/2.8 (67ø)	#TO50135Z8*	—	$529.95

TAMRON

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

6-Year Warranty * Price After Rebate	Rebate	SKU#	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
Di 90/2.8 Macro (55ø)	$60	#TA9028M*	$439.00*	$439.00*	$439.00*	$439.00*
Di 180/3.5 LD IF Macro (72ø)	$50	#TA18035*	$689.00*	$689.00*	$689.00*	—
Di-II 10-24/3.5-4.5 (ø)	—	#TA102435*	$499.00	$499.00	—	$499.00
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	—	#TA175028*	$499.00	$499.00	$499.00	—
Di-II 18-200/3.5-6.3 (62ø)	$30	#TA1820035*	$269.00*	$269.00*	$269.00*	$269.00*
Di-II 18-250/3.5-6.3 (62ø)	—	#TA1825035*	$499.00	$499.00	$499.00	$499.00
Di-II 18-270/3.5-6.3 VC	—	#TA1827035*	$629.00	$629.00	—	—
Di 28-75/2.8 XR (67ø)	$10	#TA287528*	$489.00*	$489.00*	$489.00*	$489.00*
28-80/3.5-5.6 (58ø)	—	#TA288035*	$89.00	$89.00	$89.00	$89.00
Di 28-200/3.8-5.6 Asp XR IF Macro (62ø)	$50	#TA2820038*	$249.00*	$249.00*	$249.00*	$249.00*
Di 28-300/3.5-6.3 XR (62ø)	$50	#TA2830035XD*	$369.00*	$369.00*	$369.00*	$369.00*
Di 28-300/3.5-6.3 XR VC (62ø)	—	#TA283003563*	$629.00	$629.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	$40	#TA55200456*	$159.00*	$159.00*	$159.00*	—
Di 70-200/2.8 LD IF Macro (77ø)	—	#TA7020028M*	$769.00	$769.00	$769.00	$769.00
75-300/4.0-5.6 LD (62ø)	—	#TA753004*	$164.00	$164.00	$164.00	$164.00
Di 200-500/5-6.3 LD IF (86Cø)	$30	#TA20050056*	$919.00*	$919.00*	$919.00*	—
SP 1.4x AF Pro Converter	—	#TA14XP*	$224.00	$224.00	—	—
SP 2x AF Pro Converter	—	#TA2XP*	$254.00	$254.00	—	—

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R – Rear Slip-in Gelatin Filter Slot

SKU #	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM [R] #SI4528DCHSM*	$999.00	$999.00	$999.00	—	$999.00	$999.00
DG 8/3.5 EX Circular Fish-Eye [R] #SI835*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DC 10mm f/2.8 EX Fisheye HSM [R] #SI1028FHSM*	$699.00	$699.00	$699.00	—	$699.00	$699.00
DG 15/2.8 EX Diagonal Fish-Eye [R] #SI1528DG*	$749.00	$749.00	$749.00	—	$749.00	$749.00
DG 20/1.8 EX DF RF Aspherical (82ø) #SI2018*	$569.00	$569.00	$569.00	—	$569.00	$569.00
DG 24/1.8 EX DF Aspherical Macro (77ø) #SI2418M*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DG 28/1.8 EX DF Aspherical Macro (77ø) #SI2818M*	$379.00	$379.00	$379.00	—	$379.00	$379.00
DC 30mm f/1.4 EX HSM (62ø) #SI3014DCS*	$439.00	$439.00	$439.00	$439.00	$439.00	$439.00
DG 50mm f/1.4 EX (77ø) #SI5014*	$499.00[H]	$499.00[R]	$499.00	$499.00	$499.00	$499.00[R]
DG 50/2.8 EX Macro (55ø) #SI5028MDG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DG 70/2.8 EX Macro (62ø) #SI7028MDG*	$499.00	$499.00	$499.00	—	$499.00	$499.00
DG 105/2.8 EX Macro (58ø) #SI10528MDG*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DG 150/2.8 EX APO Macro HSM (72ø) #SI15028AMDG*	$729.00	$729.00	—	$729.00	—	$729.00
DG 300/2.8 APO EX HSM #SI30028DG*	$3,299.00	$3,299.00	$3,299.00	—	$3,299.00	$3,299.00
DC 10-20/4-5.6 EX HSM (77ø) #SI102045D*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DC 10-20/3.5 EX HSM (82ø) #SI102035*	$649.00	$649.00	—	—	—	—
DG 12-24/4.5-5.6 EX [R] #SI122445*	$859.00[H]	$859.00[R]	$859.00	—	$859.00	$859.00[R]
DC 17-70/2.8-4.5 Macro (72ø) #SI17028DC*	$369.00	$369.00	$369.00	—	$369.00	$369.00
DC 18-50/2.8-4.0 OS (67ø) #SI185028DO*	$299.00	$299.00	—	—	—	—
DC 18-50/2.8 EX Macro (72ø) #SI185028*	$419.00	$419.00[R]	$419.00	$419.00	$419.00	$419.00
DC 18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) #SI181253505*	$339.00[H]	$339.00[R]	$339.00	—	$339.00	$339.00[R]
DC 18-200/3.5-6.3 OS (Optical Stabilizer) (72ø) #SI1820035*	$439.00	$439.00	—	—	—	$439.00
DC 18-200/3.5-6.3 IF Aspherical (62ø) #SI1820035*	$319.00	$319.00	$319.00	—	$319.00	$319.00
DC 18-250/3.5-6.3 OS HSM (72ø) #SI1825035*	$529.00	$529.00	$529.00	—	$529.00	$529.00
DG 24-70/2.8 EX Aspherical (82ø) #SI247028DG*	$569.00	$569.00	$569.00	—	$569.00	$569.00
DG 24-70/2.8 EX IF HSM (82ø) #SI247028*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 28-70/2.8-4.0 EX (58ø) #SI287028D*	$139.00	$139.00	$139.00	—	—	$139.00
DG 28-70/2.8 EX (67ø) #SI287028DG*	$349.00	$349.00	$349.00	—	$349.00	$349.00
DG 28-300/3.5-6.3 Macro (62ø) #SI2830035DG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DC 50-150/2.8 EX HSM II (67ø) #SI5015028*	$749.00[H]	$749.00	—	—	—	$749.00
DC 50-200/4-5.6 OS HSM (55ø) #SI5020045DO*	$299.00	$299.00	$299.00	—	$299.00	—
DG 50-500/4-6.3 EX APO RF (86Cø) #SI5050046*	$1,059.00[H]	$1,059.00[R]	$1,059.00	$1,059.00	$1,059.00	$1,059.00[R]
DC 55-200/4-5.6 (55ø) #SI5520045*	$139.00	$139.00	$139.00	—	—	$139.00
DG 70-200/2.8 EX Macro II HSM (77ø) #SI7020028*	$799.00	$799.00	$799.00	$799.00	$799.00	$799.00
DG 70-300/4-5.6 DL Macro Super II (58ø) #SI7030045*	$159.00	$159.00	$159.00	—	$159.00	$159.00
DG 70-300/4-5.6 APO Macro Super II (58ø) #SI7030046DG*	$209.00	$209.00	$209.00	—	$209.00	$209.00
DG 120-300/2.8 EX APO IF HSM (105ø) #SI1203000DG*	$3,199.00	$3,199.00	—	—	—	$3,199.00
DG 120-400/4.5-5.6 APO OS HSM (77ø Rear) #SI120400*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 150-500/5-6.3 APO OS HSM #SI150500*	$999.00	$999.00	$999.00	—	$999.00	$999.00
DG 300-800/5.6 APO EX HSM #SI3008000DG*	$9,999.00	$9,999.00	—	$9,999.00	—	$9,999.00
DG 1.4x EX APO Tele-Converter #SI14XDG*	$249.00	$249.00	$249.00	—	$249.00	$249.00
DG 2x EX APO Tele-Converter #SI2XDG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DG EF-530 ST Flash SIEF530ST*	$149.00	$149.00	$149.00	—	$149.00	$149.00
DG EF-530 Super Flash #SIEF530*	$219.00	$219.00	$219.00	—	$219.00	$219.00
DG EM-140 TTL Ringlight #SIEM140DG*	$379.00	$379.00	$379.00	—	$379.00	$379.00

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Bags & Cases

Quick Dial 73

DPS 3N1 Sling/ Backpacks

3N1 bags provides fast equipment access and ultimate freedom, allowing three carrying options in one while morphing from sling to backpack and back again fast and easy.

		10 Small	20 Med.	30 Large
SKU #		#KA31SBS	#KA31SBM	#KA31SBL
Color		Black		
HOLDS	SLRs	1	1	1
	Lens/Flash	2	4	6
	Acc.	Yes	Yes	Yes
Price		$84.95	$99.95	$124.95

Fastpack Backpacks

Protects your equipment and provide storage for accessories. Side-entry compartments let you quickly access gear & accessories, even while you're on the move.

		200	250	350
SKU #		#LOFP200*	#LOFP250*	#LOFP350*
Color		Black, Blue, Red		
HOLDS	SLRs	1	1	1
	Lens/Flash	3	4	4
	Laptop	No	15.4"	17.4"
Price		$74.95	$89.95	$112.95

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Color		Black, Black/Olive, Silver/Black		
HOLDS	SLRs	1	1	2
	Lens/Flash	3	4	7
	Acc.	No	No	Yes - 15"
Price		$98.95	$119.95	$159.95

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

		Speed Pack 75 3375	Speed Pack 85 3385
SKU #		#TA3375*	#TA3385*
Color		Black, Rust	
HOLDS	SLRs	1	1
	Lens/Flash	3	4
	Laptop	No	17"
Price		$89.95	$119.95

Tripods

Quick Dial 73

Manfrotto bogen 190X Series

Improved castings for reduced weight without compromising strength and stability. XB features low angle adapter, XProB features vertical/horizontal quick flip center column.

	190XDB	190XB	190XPROB
SKU #	#B0190XDB	#B0190XB	#B0190XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Leg Sections	3	3	3
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	$98.95	$129.95	$159.95

Manfrotto bogen 055X Series

Similar in design and features to the 190X series but with increased operating height and max load capacity. 055XB features low angle adapter, 055XProB features vertical/ horizontal quick flip center column.

	055XDB	055XB	055XPROB
SKU #	#B055XDB	#B055XB	#B055XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Leg Sections	3	3	3
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	$139.95	$164.95	$179.95

BENRO Travel Angel

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special folding design saves up to 20% space

	A-169 M8	A-269 M8	C-169 M8
SKU #	#457-169	#457-269	#455-169
Head	BH-0	BH-1	No
Material	Alluminum	Alluminum	Carbon Fiber
Load Capacity	8.8 lbs	13.2 lbs	17.6 lbs
Max. Height	57.8"	60.9"	58.3"
Folded Length	14.1"	14.8"	14"
Weight	3.3 lbs	4 lbs	2.2 lbs
Price	$166.95	$185.95	$333.95

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can be locked at a wide range of angles making it the perfect wilderness field tripod. Also available in Aluminum & Basalt.

	GT2330EX	GT2531EX	GT2541EX
SKU #	#GGT2330EX	#GGT2531EX	#GGT2541EX
Head	Requires Head (head sold seperately)		
Load Capacity	19.8 lbs	26.4 lbs	26.5 lbs
Max. Height	63.4"	66.9"	64.6"
Leg Sections	3	3	4
Folded Length	25.2"	25.2"	21.3"
Weight	5.2 lbs	4.1 lbs	4.1 lbs
Price	$374.95	$624.95	$674.95

Filters for Analog, Digital still or video cameras & lenses

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B+W

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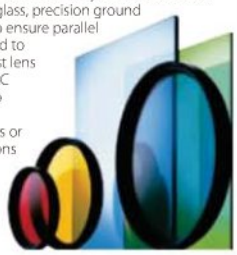

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	55	58	62	67	72	77
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Circular Polarizer	66.95	68.95	72.95	86.50	99.50	111.95
Circular Polarizer Multi-Coated	96.50	99.50	104.95	124.50	143.50	169.95
81A, B, KR3, 6, 12, 15	25.95	25.95	29.95	38.95	44.95	51.95
KB1.5, 3, 6, 12, 15, 20	25.95	25.95	29.95	38.95	44.95	51.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	25.95	25.95	29.95	38.95	44.95	51.95
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ND .9 (103), 1.8 (106), 3.0 (110), 4.0 (113), 6.0 (120)	44.95	44.95	69.95	69.95	89.50	99.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	25.95	25.95	29.95	38.95	44.95	51.95

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Skylight (1B), UV	32.75	34.25	45.00	51.25	63.00	73.75
Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
#5, #8, #25, #11, #13, #15, #22, 81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

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	58	62, 67	72	77	82
UV, Skylight (1B)	14.85	22.35	34.35	38.85	46.35
UV, Skylight (1B) HMC	22.35	32.85	40.35	49.35	62.85
UV, Skylight (1B) Super HMC	35.85	41.85	52.35	56.85	70.35
Circular Polarizer	40.35	58.35	70.35	82.35	109.35
Circular Polarizer HMC	76.35	92.85	130.35	169.35	262.35
Circular Polarizer Ultra Thin Super HMC	83.85	101.85	149.85	187.35	281.85
"Moose" Warm Circular Polarizer	59.85	86.85	107.85	128.85	166.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	20.85	32.85	40.35	49.35	61.35
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	20.85	32.85	40.35	49.35	61.35
Close Up Set	49.35	68.85	88.35	97.35	—
Cross Screen, Diffuser	20.85	32.85	40.35	49.35	61.35
Fluorescent FLD, FLW	20.85	32.85	40.35	49.35	61.35
Intensifier – Blue, Green Field, Enhancement (Red)	49.35	62.85	70.35	83.35	—
Neutral Density 2x, 4x, 8x	20.85	32.85	40.35	49.35	61.35
Soft A, B	34.35	49.35	56.85	59.85	—

Film Color & B&W

Quick Dial 71

COLOR PRINT FILM

	Kodak Gold – GA 100 IMP	Kodak Gold – GB 200 IMP	Kodak Max – GC 400 IMP
135-24	2.19	—	1.99
135-36	—	2.99	2.99

	Kodak Portra 160NC	Kodak Portra 160VC	Kodak Portra 400NC	Kodak Portra 400VC	Kodak Ektar 800	Kodak Ektar 100
135-36	4.69	5.20	5.79	5.99	6.50	4.35
120 Roll	3.49	3.99	4.30	4.30	5.09	3.69
220 PP (5)	41.45	—	44.95	42.95	—	—

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	FUJIFILM Reala CS 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800
135-24	—	1.99	2.15	3.95	—
135-36	5.50	1.99	1.99	—	2.99

	FUJIFILM Pro 160C	Pro 160S	Pro 400H	Pro 800Z
135-36	5.75	4.89	5.75	5.99
120 Roll	3.79	3.50	3.75	4.39
220 PP (5)	7.50	7.50	7.99	7.99

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Fuji Slide Processing
36 Exposures (35mm) 5.39

C-41 Processing

	35mm	120	220
Slide E6	9.49	9.49	18.95
Print C41	13.49	15.49	30.95

COLOR SLIDE FILM

	Kodak Ektachrome Professional EPY 64 Tungsten	Kodak Ektachrome Professional E Series 100 VS	Kodak Ektachrome Professional E Series 100 G	Kodak Ektachrome Professional EPP 100
135-36	11.49	6.99	7.50	12.95
120 Roll	6.95	5.25	5.59	6.79
220 PP (5)	—	51.95	—	—

	FUJIFILM Fujichrome Sensia RA 100	Sensia RM 200	Sensia RH 400	Velvia RVP Pro 50	Velvia RVP 100	Astia RAP100F	Fujichrome Professional Provia RDP100F	Provia RXP III 400X	Tungsten RTP T64
135-36	5.49	6.49	9.95	6.86	6.25	5.80	5.75	8.95	8.29
120 Roll	—	—	—	4.89	4.59	3.99	3.89	5.99	4.79
220 PP (5)	—	—	—	9.99	8.99	8.39	8.39	—	—

COLOR SLIDE FILM

	Kodak Plus-X 125	Kodak Tri-X 400	Kodak TMX 100	Kodak TMY 400	Kodak TMZ 3200	Kodak BW 400 CN
135-36	5.49	3.95	5.50	3.39	7.50	4.99
120 Roll	—	3.95	3.95	3.59	—	4.49

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135-36	5.19	5.09	3.89	5.35	5.25	6.15	5.35	7.95	3.95	3.75	3.95	12.95
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By Kathleen Davis

5 THINGS YOU SHOULD KNOW About Your Camera's LCD

GET IT STRAIGHT: Use the grid feature, shown here as it appears as an option in live view on the back of a Canon EOS 50D, to ensure that your horizon line is level. A grid can also help you compose by clarifying the placement of elements in the frame.

1 What you see may not be what you get. If you shoot RAW, the LCD actually shows you the JPEG preview. So don't panic if the color, contrast, and exposure aren't exactly what you were looking for—your file will contain more data and be more flexible. On the other hand, the LCD image may look better than your final print—images on LCD screens often seem brighter and sharper because they are smaller and backlit, so some exposure and focus issues may not be detectable.

2 You can zoom in to check for problems. LCDs on both compacts and DSLRs almost always let you zoom in on areas in an image. Use yours to check for sharpness and depth of field.

3 It can help you compose your picture. Many cameras allow you to place grid lines over the image on your LCD during live-view shooting (and sometimes during playback). Use this grid to make sure your horizon is level, remind yourself not to place your subject squarely in the middle, or check to see that buildings aren't keystoning.

4 It may display histograms for both exposure and color. The exposure, or luminance, histogram graphs the tones in your image from shadows (on the left) to highlights (on the right). The higher the peaks on the histogram in a given spot, the more pixels of that tone there are in your photo. A warning will blink over the areas in your image that are overexposed.

Many cameras also have RGB histograms—three separate graphs for each color channel. Find them in the custom functions or via the Info menu. These work the same way as the exposure histogram and can help you figure out if you're losing detail in a particular color.

Color histograms can help you make your black-and-white images look better, too. For example, if you're shooting a red rose, check that your tones aren't clipped in the red channel to get the cleanest image when you convert to monochrome—otherwise the reds may lack detail.

5 You can modify the JPEG preview of a RAW file without changing the image file. The LCD allows you to preview different versions of your image. For instance, you can compare how the image would look set for "natural" versus "saturated" color, or check it out with more or less contrast. Shooting JPEGs? You can modify the file itself through controls on the LCD.

LCD IMAGE: GILLES MARCOTTE (YOUR BEST SHOT, HONORABLE MENTION)

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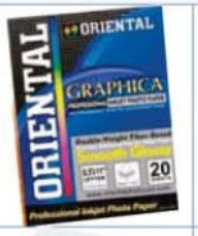

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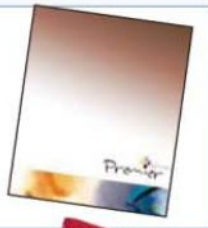

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3 WAYS TO CAPTURE LIGHTNING

IT'S SURPRISING how easy it is to photograph lightning—it's mostly a matter of setting up your tripod and waiting. When a storm hits, watch for a few minutes to better anticipate the lightning, and keep your distance to avoid being struck or soaked. Here are three ways to make sure you don't miss a one-in-a-million shot.

1 **Choose your storm.** The most dramatic? Flash lightning bolts that go cloud-to-ground and are less than 15 miles away. Sheet lightning, where the lightning illuminates clouds from behind, is very photogenic, but it's much less predictable—and more dangerous. Set your tripod far enough away from the storm that wind and rain don't affect your image.

2 **Compose your shot in advance.** Frame your image with a low horizon—the action in the sky is your main subject. But be sure to keep an interesting shape (e.g., a building or tree) in the foreground to give perspective and context. Set your focus manually to infinity, so that your camera's AF doesn't go hunting in the dark.

3 **Shoot in manual mode.** Set a wide aperture (unless you want to capture details in the near foreground) and a low ISO.

If you're shooting at night, set your shutter to Bulb—which keeps it open until you release it—and wait for lightning to strike. You may be able to simply leave the shutter open while you wait, but when there's a lot of light pollution, your frame may overexpose in just 30 seconds.

In daytime storms, underexpose 1 or 2 stops from the camera's meter reading to help the bolts stand out against the background. Set your shutter for 1/15 or 1/30 sec—long enough to catch the strike but short enough to maintain contrast.

Once you see the first strike, just start snapping. —*Kathleen Davis*

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BY THE BOOK

GET COOLER WILDLIFE SHOTS

It's not hard to take a properly exposed, well-composed wildlife photo. To make yours stand out, try some of these alternate techniques.

- Rather than freezing the motion of an animal on the run, **pop a neutral-density filter on your lens.** Since this lets you set a slower shutter speed, you can capture some sweet motion blur.
- **Spotmeter highlights for creative exposure.** Evaluative metering (a.k.a. multi-segment) gives you an accurate representation of an evenly lit daytime scene. But if you meter and expose for the highlights, you'll get a near-silhouetted, almost monochrome image.
- With the sun at a low angle behind your subject, **spotmeter and expose for shadow areas to create a halo.**

Adapted from *Digital Wildlife Photography* by Chris Weston (Photographers' Institute Press, 2008; $25)

WILDLIFE IN YOUR OWN BACKYARD

You can take impressive wildlife photos wherever you live. Here's how to attract fauna.

- Avoid keeping a perfectly manicured green lawn. Instead, **plant native plants and shrubs.** Or try sunflowers—they're photogenic and provide food for birds and animals, too.
- Songbirds love seeds, so **keep those birdfeeders full.** Winter can be even more rewarding, since food is more difficult for them to find.
- **Place your feeders in line with a uniformly color background** for pleasingly out-of-focus areas in your images.
- **Create a landing pad** by placing dead tree limbs by feeders. This will give birds a natural place to stop, and no one will guess that you just stepped out of your back door to get the shot.

Adapted from *The Kodak Most Basic Book of Digital Nature Photography* by Russell Graves (Lark Books, 2008; $15)

—Adapted by Kathleen Davis

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FLASHPOINT

Budget Studio Flash 100/160

- This economically priced AC strobe will allow you to create professional lighting results.
- The 110 volt unit plugs into any standard household socket.
- It has a circular flash tube that is daylight balanced at 5600 K, a guide number of 90 at ISO 100 and a recycling time of 4 seconds. It also comes with a 60 watt modeling lamp.
- The Budget Studio Flash can be triggered through the camera with its 12' sync cord (included), by another flash being fired and activating the built-in photo slave or through its open-flash test button.
- Specs: 6-1/2" long, 3-1/2" diameter. Weighs only 15 ounces.

(LTBF) **$49.95**

- All the features of the Adorama Budget Studio Flash (on the Left) and has:
- More power GN 150 at iso 100
- User replaceable flash tube

(FPBF160) **$59.95**

Replacement Flash Tube (FPBFFT) $19.95

SSB 20"x27" Softbox with fluorescent Bulb

20" x 27" softbox is easy to assemble, just snap the hardware into place No rods to struggle with; no speed rings to align with the rods. The unit comes with an 85 watt flicker-free fluorescent, spiral bulb. An energy saver bulb; it is rated at 5500 degrees Kelvin; daylight balanced. 85 watts in fluorescents translates into 350 watts of light output. This long lasting "cool" light emits very little heat and can stay on all day long without a problem. The Flashpoint SSB can be used with Digital Cameras or Camcorders and is great for shooting portraits, or still life. And, when you're done (after removing the bulb) the unit folds together easily like an umbrella.

$39.95

BARNDOORS

Four leaf barndoors designed to direct light and prevent light spill or camera lens flare

(LTBBD) $9.95

SNOOT

Restricts light output to a narrow beam. It can be used as a hair light or for creative highlights,

(LTBSH) $11.95

FILTER SET

Yellow, Green, Red & Blue

(LTBFS) $9.95

SOFT BOXES

For the Budget Monolights.

12"x12" (LTBSB12)	$19.95
18"x18" (LTBSB18)	$29.95
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BUY A BUDGET KIT & SAVE

Budget Studio Flash Kit #1

2 – **Budget Studio Flashes**
2 – 7" Light stands
1 – 33" White Umbrellas with Black Cover
1 – Deluxe carrying case

With 100 Flash **$199.95** *With 160 Flash* **$219.95**

Budget Studio Flash Kit #4

3 – **Budget Studio Flashes**
3 – 7" Light stands
2 – 33" White Umbrella with Black Cover
1 -- Barndoors
1 – Snoot
1 – Set of 4 Color Filters
1 – Deluxe carrying case

With 100 Flash **$299.95** *With 100 Flash* **$319.95**

Universal Swivel Holder

Tilts 180° horizontally and swivels a complete 360° left and right. Holds an umbrella® and comes has a removable shoe for mounting a small flash or using 1/4 x 20 screw threaded accessories. Fits onto 1/4x20 or 3/8" threaded tops or onto studs up to 5/8". Precision metal casting.

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29"L x 8.5H x 8"W Made of Softex ™ material, with movable padded dividers the perfect carry cae for smaller lighting outfits

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AC Master Slave

with PC Connection, Guide Number of 90 at ISO 100.

(LTACS) $19.95

AC Slave Flash

Guide number 90 at ISO 100.

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Pro Clamp with Reversible Mounting Stud. 1/4 x 20 and 3/8 Screw Threads.

Can be securely mounted on any tube from .5" to 2.1"

Compares to Bogen 2900 Series

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for Pro Clamp, 1/4 & 3/8 Threads.

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MONOLIGHTS

Model	GN	Recycle	Weight	Sync	Price
320	118	1.2 Sec	3.00 lbs.	6v	$99.95
620	192	1.2 Sec	4.6 lbs.	6v	$189.95
1220	252	2.6 Sec	5.25 lbs.	6v	$279.95
1820	282	3 Sec	5.75 lbs.	6v	$289.95
2420	320	4.5 Sec	6.20 lbs.	6v	$349.95

Buy a Kit & Save

Umbrella Kit
Includes: 1 Monolight, 10' Air Cushion Stand & a 40" Umbrella (White w/Black Cover)
320 Kit.....$129.95 620 Kit.....$229.95
1220 Kit.....$299.95 1820 Kit.....$319.95
2420 Kit.....$379.95

Portrait Wedding kit
Includes: 2 Flashpoint II Monolights, 2-10' Air Cushion Stands, 2-40" Umbrellas, Snoot, & Carrying Case.
320 Kit.....$299.95 620 Kit.....$489.95
1220 Kit.....$679.95 1820 Kit.....$699.95

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4 Leaf Barndoor FP2BD $29.95

Snoot FP2SN $44.50

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620A	$34.95
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- Stronger design stand 6' high.
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11" Reflector with One 30W Fluorescent Bulb, 150 Watt Equivalent.

- 11" reflector with hardware to plug in AC.and to mount an umbrella. Flicker-free noiseless operation.

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Cool Light 4,

16" Reflector with Four 24W Fluorescent Bulbs, 480 Watt Equivalent.

- 16" reflector with hardware to plug in AC. and to mount an umbrella. Flicker-free noiseless operation. There Are Two Switches That Each Control Two Lights so You Can Use Two Or Four Lights.
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Slow Down

Q I WANT TO get the smooth look of flowing water in photos of waterfalls or fountains on bright days. Many times, however, after setting the lowest ISO and stopping down to the smallest aperture, there's still too much light for a shutter speed that will record the flowing effect I want. How do you get really slow shutter speeds in daylight?

Bernie Spada
California, PA

A With neutral-density filters. Available in varying strengths, and in versions you can mount over every type of lens, these gray filters cut all wavelengths of light equally. The most popular strengths (0.3, 0.6, and 0.9) represent 1, 2, and 3 stops of light reduction, respectively, and are sometimes bundled as kits. One or a combination of the three should get your shutter speeds down to where you will begin to see sweet motion blur. (For more on this technique, see "Recording the Changes," page 22.)

Q Flash for Close-up
I love to shoot miniatures such as model railroads, scale models, figures, and dioramas. I like to use a hot-shoe flash (a Canon Speedlite 580EX II), handheld. My problem is getting sufficient depth of field. Any tips for getting the maximum amount of the subject in focus without resorting to studio strobes and a tripod?

Rory Waite
Calgary, Alberta

A The more deeply you delve into miniatures, the more you will require a tripod and bright lights for satisfying results. Absent those tools, though, try shooting in manual mode at minimum aperture, and bouncing your Speedlite's output off a low-hanging reflector. Have a friend hold a white reflector or foamcore board above the set. Reflector not an option? Set a high ISO and bounce your Speedlite off the ceiling (as long as it's white). Don't light directly, because the flash output will fall off too quickly.

Also, your 580EX II can be used to wirelessly trigger other Canon flashes. You may want to add one or two less expensive Speedlites to your rig.

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Focus about one-third of the way into the scene, and position the camera as far back from the set as you can. The closer your point of focus, the more depth of field will become an issue.

Q Battery Power

I go through a lot of AA alkaline batteries with my hot-shoe flash, and it's expensive, annoying, and environmentally insensitive. I want to move to nickel-metal hydride rechargeables, but I'm confused by the amperage numbers. Is a 2500 mAh AA cell significantly better than a 1600 mAh AA cell? ***Allan Pullin***
Jericho, NY

A Milliampere-hours, or mAh, are the units of measurement indicating how much electrical charge a battery will hold. Theoretically, the 2500 mAh cell will give you more flash pops than the 1600 mAh. This is difficult to prove, however, because battery capacity can vary widely with age, number of charge cycles, and specifics of the recharging (i.e., whether all the cells in a multi-cell charger were equally depleted). Also, nickel-metal hydride batteries tend to discharge even when not in use, so you may have to recharge them if your flash has been idle for a while.

Q Color Confusion

I don't print many photos—I enjoy them primarily on my computer and plasma television. I believe my computer monitor supports only sRGB. I know Adobe RGB shows a wider color range than sRGB, but if I shoot in Adobe RGB will it look better on my monitor? What color space should I shoot in? ***Eric Schurr***
Via e-mail

A Although the latest TVs and monitors can display more colors than the sRGB color space can hold, the default for most of your devices will most likely be sRBG. Color spaces that have a wider gamut (such as Adobe RGB or ProPhoto RGB) are useful when you're editing and printing; sRGB is useful when you can't color manage (e.g., in e-mail and on your TV). Our advice? Shoot RAW + JPEG, and set your JPEGs for sRGB. That way you'll have JPEGs to display and share immediately, but the RAW images will keep color depth for those times when you decide you want to print.

Q PAL vs. NTSC

I've read that camcorders use either NTSC or PAL video formats. When buying a DSLR with video capability, do I have to specify which format I prefer? ***Daniel G. Clark***
Edinburgh, Scotland, UK

A No. Most video-equipped DSLRs can record in either format. But before filming a clip, find the video-format custom function and make sure to select the one that's compatible with your playback device. Because you live in the UK, the format is the European standard, PAL. (Stateside shooters should stick with NTSC.)

Q Remote Control

I need a remote shutter release for my Sony Alpha 300. The only models listed on the Sony website are the RM-L1AM, which seems compatible only with the A100, and the RM-S1AM, which doesn't list any compatibility. Help! ***Billy Haake***
Charlotte, NC

A Get either model. The A300 will accept both of those wired remotes. The difference is the length of the cable—3 meters (9.8 feet) versus 1 meter (3.3 feet), respectively. With a higher-end Alpha, though, you'd get much greater flexibility. With the A700 and A900, Sony includes a cool wireless remote in the box. (Are you listening, Canon, Nikon, Olympus, and Pentax?)

Got a question? E-mail us at PopPhoto@bonniercorp.com. *Also, visit the Tech Support forum at* forums.popphoto.com.

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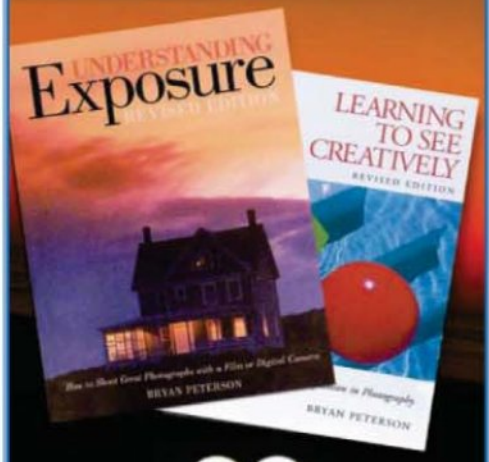

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[Continued from page 62]

ESSENTIAL GEAR

PAGES 58–59 (MOST PRICES STREET)

COMPASS: Silva Type 7 ER (discontinued). Current model: Silva Polaris 177 Type 7, $15, *www.silvacompass.com.* **GPS DONGLE:** Nikon GP-1 GPS Unit, $220, *www.nikonusa.com.* **ENERGY BARS:** Clif Bar, $2 each, *www.clifbar.com.* **GAFFER TAPE:** Shurtape Gaffer Tape, from $8 (depending on width/length), *www.shurtape.com.* **SHOE-MOUNT FLASH:** Canon 580EX II, $420, *www.usa.canon.com.* **BUBBLE LEVEL:** Hama Camera Spirit Level, $30, *www.hama.com.de.* **LCD LOUPE:** Hoodman HoodLoupe Professional 3.0, $80, *www.hoodmanusa.com.* **ULTRAWIDE-ANGLE LENS:** Nikon 14–24mm f/2.8G ED Nikkor AF, $1,830, *www.nikonusa.com.* **COLLAPSIBLE REFLECTOR/DIFFUSER:** Creative Light Reflector Deluxe, from $46 (depending on size), *www.creativelight.com.* **SUPERTELE:** Sigma 300mm f/2.8 EX DG HSM APO, $3,300, *www.sigmaphoto.com.* **TELECONVERTER:** Sigma 1.4X DG EX APO teleconverter, $250, *www.sigmaphoto.com.*

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WATERPROOF NOTE PAD: Rite in the Rain Outdoor Journal, $5, *www.riteintherain.com.* **1:1 MACRO LENS:** Pentax SMC P-D FA 100mm f/2.8 Macro lens, $540, *www.pentaximaging.com.* **POLARIZING FILTER:** B+W 77mm Kaesemann Polarizer, $125, *www.schneideroptics.com.* **LED HEAD LAMP:** Petzl Tikka Plus Headlamp, $35, *www.petzl.com.* **CAMERA REMOTE CONTROL:** Sony Remote Commander for the Alpha 700 and Alpha 900, $27, *www.sonystyle.com.* **TRIPOD HEAD:** Acratech Ultimate Ballhead with Quick Release Plate, $300, *www.acratech.net.* **POLARIZING SUNGLASSES:** Ray-Ban Cobalt Blue Clubmaster frame with polarized lenses, $169, *www.ray-ban.com.*

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UMBRELLA: Photek Goodliter 60-inch umbrella, $70, *www.photekusa.com.* **HIGH-SPEED STABILIZED TELE ZOOM:** Canon 70-200mm f/2.8L IS USM, $1,900, *www.usa.canon.com.* **UNIVERSAL FILTER SYSTEM:** Cokin P-Series Filter Holder CBP400A, $16, *www.omegasatter.com.* **SPLIT NEUTRAL-DENSITY FILTER:** Singh-Ray Galen Rowell Filter ND-2G-HS, $99 direct, *www.singh-ray.com.* **INSECT REPELLENT:** Off Active Insect Repellent, $6 for 9 oz., *www.offprotects.com.* **MULTIPURPOSE TOOL:** The model shown is no longer available. A good substitute: Gerber 05500 Multi-Plier 400 Compact Sport tool, $37, *www.gerbertools.com.* **PORTABLE BACKUP:** Wolverine 320GB PicPac Portable Backup Drive, $200, *www.wolverinedata.com.* **L-STYLE TRIPOD BRACKET:** Really Right Stuff BD3-L, $183 direct, *www.reallyrightstuff.com.* **MACRO FOCUSING RAIL:** Kirk Enterprises Focusing Rail FR-1, $270, *www.kirkphoto.com.* **MAPS:** DeLorme Atlas & Gazetter, $20 per state, *www.delorme.com.* **NEUTRAL-DENSITY FILTERS:** Tiffen 77mm ND filters (0.3, 0.6, 0.9), $29 each, *www.tiffen.com.* **CARBON-FIBER TRIPOD:** Gitzo GT3530LS, $725, *www.gitzo.com.* **LIGHTNING TRIGGER:** Lightning Trigger, $329 direct, *www.lightningtrigger.com.* **GIMBAL-STYLE TRIPOD HEAD:** Wimberley Head II, $595, *www.tripodhead.com.*

OUR SOURCES: Marc Adamus, Daniel Beltrá, Richard Bernabe, Steve Bloom, Ian Frazier, Tom Leeson, Michael Penn, Ian Plant, Julie Quarry, Joe Rossbach, Nye Simmons, George Stocking, and Guy Tal.

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ON NATURE PHOTOGRAPHY

"The art lies in the man, not in the medium, and the photographer who loves the poetical, dreamy, sometimes melancholy . . . moods of nature, will show these qualities in his work." **RUDOLF EICKEMEYER, JR.**

"The sun reveals untold beauties. . . . Words cannot express or describe it. But the truthful camera tells the tale, and tells it well."
ANDREW JOSEPH RUSSELL

"The sun is very troublesome: It forces, it imposes. Slightly overcast conditions allow you to move freely around your subject."
HENRI CARTIER-BRESSON

"Every object, to me, is a very alive thing. In Gloucester, one summer, the rocks began to seem so animate I could hardly bear to walk over them."
AARON SISKIND

"When out with his camera the photographer must feel whether he wishes figures in his landscape or not. He must say to himself, 'This view wants a figure exactly there, and it must be a light figure or a gray figure or a black figure.' For the life of him he may not be able to say why he wants a figure there. It is sufficient for him to know that its addition will make his photograph more satisfactory. If he has patience and waits long enough the figure will come. Then his friends will say 'What a lucky snapshot; how well that figure comes there; an artist could not have put it in a better place.'"
FRANK SUTCLIFFE

"My Southwest experience has been more or less continuous. The images are arranged for flow of meaning rather than of location and time. What and who make small difference in the presence of the eternal world."
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—Curated by Matthew Holden Lewis

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RICK EHRLICH, *NAMIBIA: THE FORBIDDEN ZONE* (NAZRAELI PRESS, 2007) // (POWERHOUSE BOOKS, 2009)

"THERE WAS A diamond stampede in Namibia in 1907, when it was a German colony, and they built these little houses for the owners of the mines. After they mined most of the diamonds, most people moved on to South Africa, so the houses have been abandoned since the late '30s, early '40s.

"They still mine diamonds there, so they limit visitors. I knew someone in the government, and we got permission to take a caravan into the desert to an area that's forbidden and sealed off.

"I used a Contax 645 and Fujichrome Velvia, and the exposure for this image was probably f/8 and 1/250 sec.

"The houses are in pretty bad repair, but it's very nonhumid, so the colors have been preserved. The wind blows the sand in—one day it might be on the left-hand side, one day on the right. And then it piles up because the wind blows so fiercely. It's very dramatic and beautiful." *—Rick Ehrlich*

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